Hands of Hollywood

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By

MARY EUNICE McCARTHY

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Dedicated

to

LUCY BEAUMONT

DISTINGUISHED ACTRESS,
LADY OF CHARM,
ALWAYS STARRED IN
THE ROLE OF MY FRIEND

'Tis thanking you, we are, for being so small—you fit the heart so snug.

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Chapter I

THE MOTION PICTURE

The Motion Picture is both an art and an industry; a romance and a business. The hands that build it are the hands of the dreamer and the hands of the money-grubber, the hands of the beauty-loving artist and the hands of the cash-loving merchant.

Without being cynical, we must admit that the principal motive behind the making of motion pictures is the making of money—the same motive behind every business.

The seeds of motion picture greatness were planted by men who saw an opportunity to furnish a new kind of entertainment at a price that would spell profit. It has spelled profit, because only a fortunate few can create and enjoy their own dreams; yet mankind is, has ever been, and will ever be, dream-hungry. Hollywood is the Dream-Shop of the world, selling dreams—often exquisitely beautiful ones—for a bit of silver.

"Let's go to a picture," says Mary to John.

"Mama, I want to see the movies," says little Joe.

"Pa, I'm plumb wore out—let's take in the pictures tonight," says old Mrs. Jones.

And so, millions of dollars are poured out; endless rows of typewriter keys start tapping; an army of hammers is lifted; dusty cavalcades of trucks start roaring up and down the highways; long strings of freight cars rush across the continent; tons of plaster, cement, brick, nails and lumber are unloaded; thousands of barrels of paint are emptied; countless office doors open and close all day long; feet run and scurry and climb; sweat and tears, nerves and laughter, commands and coaxings—light, color, excitement—titanic hurly-burly—all so that Mary and John, little Joe and little Annie, Pa and Ma, can go to the Palace.

Therefore you and all other theatre-goers *are making pictures,*

even though you sit thousands of miles away. You, all of you, are the huge human motor behind this gigantic activity. You are even the real "casting directors," for *you* pass on the stars. When you tire of them their contracts are ended; when you increase your approval, their pay checks are increased. Many formerly high-priced directors, stars, and scenario writers are walking the streets of Hollywood in the parade of the "has-beens," because their pictures, their performances, their stories, failed with you.

Of course, there is much experimentation with new ideas and new "finds," and many costly mistakes are made; but all this is due to the desire on the part of the producer to give you something *new,* something *different.* He is afraid of boring you. Yet, if his venture fails, *he,* not you, will suffer the loss.

If you are at all sportsmanlike, you must realize that the producer is not to be blamed when he makes a "bad guess"—he is trying to please you and, for the most part, he does, else your fifty cents or dollar long ago would have ceased to drop into the till at the box-office.

"Majority rules," is a typically American principle, so the producer continues to make the kind of pictures which past success indicates is the choice of the majority. If you feel like criticizing the studios for turning out pictures which may not appeal to you, individually, just remember that "majority rules."

The American public, in the last analysis, *runs* Hollywood. If the public taste is cheap, banal, the producer must cater to it, or go out of business. Yet, would-be highbrows, half-baked intellectuals, supercilious posers, issue tirades against the producer for not always making artistic pictures. But there is not one of these blatant critics who would invest three dollars and ninety-eight cents, much less a half million, in order to give the public something *artistic.*

Let us suppose, for instance, that these critics were asked to advance five hundred thousand dollars for the production of a picture; that, then, they were told to choose one of two stories. Suppose that a committee of experts told them that Story No. 1

was very beautiful, very artistic, but *not* commercial while, on the other hand, Story No. 2, though rather hackneyed, somewhat silly and full of "hokum," would be a great commercial success—"a wow at the box-office"—in which story do you think they would invest five hundred thousand dollars?

Handfuls of "reformers," small groups of so-called uplifters, self-important busybodies, who do *not* contribute one dollar yearly to the motion picture business, may try to dictate the type of pictures to be produced, but the producer does not listen to them. Why? Because he is rude, calloused, hard-hearted? *No!* but because he *must* listen to his cash customers, millions of them. If he did not listen to them, he would lose all his money, and the "reformers," uplifters and busybodies would not give him one cent to buy a ham or (in the case of many of our leading producers) a beef or cheese sandwich.

However, all producers are not money-mad, grasping, dollar-worshipping men, though their critics love to describe them in these terms. They are trying, year after year, to improve the tastes of the public. Hence, the experiments, the new ideas, upon which they gamble millions of their own money. When the public accepts the new ideas, the artistic experiments, in other words, when the box-office receipts say: "The public liked this," or "The public liked that," no one is happier than the producer.

Compare "BEAU GESTE," "THE PATRIOT," "THE BIG PARADE," "THE KID," "SEVENTH HEAVEN," "SUNRISE," "THE KING OF KINGS," "STREET ANGEL," "WHAT PRICE GLORY," "WINGS," "FOUR SONS," "FOUR DEVILS," "LEGION OF THE CONDEMNED," "ROBIN HOOD," "THREE MUSKETEERS," and among the "Talkers," "OLD ARIZONA," "THE SHOWBOAT," "BROADWAY MELODY," "COQUETTE," "HEARTS IN DIXIE," "TRIAL OF MARY DUGAN," "THE SINGING FOOL," with the slapstick comedies and wild western pictures, "horse operas," of a few years ago, and you will realize what a debt of appreciation is due the much maligned Hollywood producer.

Yet, even with this concrete proof of motion picture achievements, we hear one constant criticism, phrased usually in the form of a query:

"*Why*, for every great picture produced, are there so many ordinary or even poor ones shown?"

Let us answer that question by asking another:

"Why, for every great masterpiece in the other arts, are there so many ordinary or even poor creations?

Among the hundreds of thousands of "best sellers" and books of all kinds, how many really great pieces of literature have been written in the last twenty-five years?

Among the thousands of poems appearing in magazines, newspapers and books of verse, how many really great poems have been written in the last twenty-five years?

Look at the stage! What do you find? How many truly great plays have been produced among the thousands of ordinary ones? How much *genuine* progress has the stage made in the last twenty-five years?

Consider the countless paintings. If all the daubed canvasses of the last twenty-five years were placed end to end, they would reach up to the moon and down the other side again. But where are your Michel Angelos, your Murillos, your Rembrandts, among these?

In the realm of music, perhaps, the loveliest of all the arts, how many great compositions have been created, compared to the never-ending stream of cheap ballads and jazz numbers?

Yet, all these arts: literature, poetry, drama, painting, and music, have had *not years* but *centuries* of development, technique and tradition behind them, whereas the Motion Picture was born only yesterday. In a practical sense, it is barely twenty-five years old. When Homer was writing his "Iliad," Mary Pickford had not worn her first pinafore, and when Shakespeare was engaged on "THE MERCHANT OF VENICE," the cobbler was not yet born who was to nail the soles on Charlie Chaplin's funny shoes.

The answer, therefore, to the question: "Why, for every great picture produced, are there so many ordinary or even poor ones shown?" is this: Genius in this art, as in any other art, is rare.

The Lure of Hollywood

When the greatness of the motion picture industry is considered, it is not surprising how many people desire to find a place for themselves in the studios. Not only the dazzling prospect of enormous salaries draws them on but also the artistic possibilities.

Little girls and boys are chided for being dreamers; young men and women are reprimanded, in the factory, in the office, and on the farm, for the same thing. "Keep your eyes on the ground—stop star-gazing!" or: "Throw away your dreams and keep to your bread and butter!" they are cautioned.

But in Hollywood, if employed in picture-making, you make bread and butter by selling your dreams: ideas for stories, beautiful designs for sets, clever and artful carpenter plans, new ideas for painting backgrounds, even ideas for mixing paints to get special effects, ideas for novel camera angles and beautiful composition in photography—plans, ideas, dreams—the lovely stones in building the temple of this new art.

It is obvious that the workers in the studios receive more than money. They receive, even in some of the most ordinary crafts, the satisfaction of seeing their dreams come true, their ideas become useful realities.

Chapter II

THE MAKING OF A PICTURE

It is impossible to give an outsider an absolutely accurate description of the making of a picture. Why? Because no two pictures are made in exactly the same manner. Procedure varies because of many factors, e. g., whether the picture is to be silent, dialog or musically synchronized; individual technique, temperament, and even habits of the particular director; type of story to be made; policy of the studio in which it is being made; theory of the producer of the particular unit handling the picture; type and number of locations to be used; simplicity or pretentiousness of sets to be built; time allowed (schedule) for the making of the picture—this varies from one week to a year or more; production cost allowed for the picture, etc.

Also, because of its very nature, the technique of picture-making is changing constantly. A written outline can give only the broad fundamentals and general procedure.

No doubt, non-professionals suppose that a certain unbreakable system is followed in the making of a picture. They think that the procedure is something like this:

Reader approves story;
Chief reader gives further approval;
Scenario editor approves story and takes it to executives;
Various executives hold conference;
Story is given final approval;
Story is purchased;
Research department collects data;
Adapter writes adaptation;
Continuity writer writes continuity;
Continuity is approved;
Art director designs sets;
Carpenters, etc., start building sets;

Sets are painted;
Sets are dressed;
Actors and actresses, are hired;
Cameramen are hired;
Sets are lighted;
Actual "shooting" of picture begins.

However, there is no model system used. Sometimes, the big, important sets are designed and built *before* the continuity is finished. Sometimes, even the principals and the director are hired, or assigned, *before* the continuity is finished. Frequently, both the adaptation and the continuity are rewritten several times and by several different writers.

It has happened that a picture is half made, when suddenly the order goes out to cease production. The principals, the directors, etc., remain on salary, in enforced idleness. Conferences are held. It is decided to remake the entire picture. Hollywood report is that Frances Marion, widow of the late and greatly loved Fred Thompson, received $15,000.00 for rewriting an entire picture.

In some cases, even several of the principals are changed, after a picture has been started, though the studio has to pay the salaries of those under contract, even if they do not continue to use them in the picture.

Of course, expensive changes are due sometimes to lack of foresight, hastily made plans, etc. But, before deciding that such costly errors prove that producers are fools or poor business men, consider the fact that many automobile manufacturers, furniture makers, etc., have committed much the same kind of errors. Thousands of dollars of machinery, auto models, furniture models, have been scrapped by the manufacturers because of many different reasons.

Some changes are forced upon the producer by circumstances over which he has no control. Accidents occur; death, heedless of studio plans, removes a director or star, and takes them (let us hope) to a place where the laughter, beauty, entertainment, which their efforts brought to our weary moments, are waiting for them, transformed and translated infinitely.

Also, the march of events plays pranks upon the producer, suddenly making the picture on which they were engaged, inopportune or in bad taste. Perhaps last month the public was clamoring for a certain kind of picture; this month, without any warning, the public tires of this type and evidences a desire for something entirely different. The wise producer stops the grinding cameras, scraps the unfinished picture, pockets his loss and, bowing to the public's will, starts preparations on the type of picture which is then in demand. In fact, pictures have been completed, cut, titled, and previewed, and then *shelved,* because the producer saw a trend in public taste against the type of his particular product.

Chapter III

THE STORY

Of course, the story should come first in the making of a picture, but it does not come first always. Sometimes, indeed, it comes last; sometimes, essentially, the story is not written at all. This may sound like motion picture bolshevism but, unfortunately or fortunately, it is true.

It has happened that some official, supervisor, director, or what-not, falls in love with the scenery of some special locale. He sees it in *picture terms*. He says, looking at some group of trees or picturesque chasm or beautiful range of mountains: "What a great 'shot' that would make!" Frequently a staff-writer is told to write a story using one of these backgrounds. In this case, the story is written to fit the background, instead of the background being chosen to fit the requirements of a story.

It is a well-known fact, in Hollywood, that some directors have all kinds of "pet ideas." One director, for instance, may want to "do an Egyptian story." Another director may have seen, in the course of a travel tour, something striking, in Arabia or on the shores of Lake Como, or on the moors of England. From that moment he harbors a great ambition to make a picture using one of these locales. If he has influence, sooner or later, he gets his way and the story is written around his ideas.

Stories are written by special order for stars who are "going over" with the public. For example, Mary Pickford, Douglas Fairbanks, Janet Gaynor, Charles Farrell, Greta Garbo, Clara Bow, Richard Barthelmess, Marion Davies, John Gilbert, Lon Chaney, Victor McLaglen, have so endeared themselves to the fans that the fans clamor for them—in good stories if possible but, if the stories in which they appear are not particularly well done, the fans want *these stars*. They love their smiles, their eyes, their figures, the way they walk, their characteristic gestures. They want to *see*

them, and when these greatly loved stars appear in poor pictures, they forgive them. In other words, very often, the public would rather see some stars in any kind of a story than see mediocre actors and actresses in fairly well written stories. Greta Garbo, in even silent pictures, draws more people to the theater than the most widely advertised stage celebrity.

The public's demand, therefore, for certain beloved stars comes first—the story is written merely to meet that demand.

Another very important factor concerning the choice of story is the cycle of taste in pictures. This exerts a tremendous influence on the producers. One studio releases a war picture, e. g., "THE BIG PARADE." Soon the reports start pouring in from the exhibitors that this picture is succeeding wonderfully well—"knocking 'em over," "standing them in line," "smashing records."

Immediately most of the producers, including the independents, call in staff-writers or frantically search the market for plays, novels, etc., because they want to make a war story. They wish to ride on the crest of the sudden wave of popular taste for war pictures.

Sometimes this system has been successful; sometimes it has been disastrous. Why? Because, though the public may enthuse over "THE BIG PARADE," this does not mean that the fans suddenly want a flood of war pictures. However, the public liked "UNDER-WORLD" and also liked nearly every other "crook melodrama" which has followed it.

In the making of comedies, especially the full length comedies, very little, if any, story is written. The story grows in the making of the picture, and "gag men" constantly are devising new gags, new twists, as the picture progresses. That great genius, Charles Chaplin, never uses a script.

When stories are not written to order, they are chosen in many different ways.

The producers constantly watch the current stage plays and musical shows, especially since the advent of the Talkers, to see if they contain suitable screen material. They are searching now through the

files of old, musty stage plays, once popular, now forgotten, to find material for dialog pictures.

Frequently, stage plays are chosen *not* merely because of their picture possibilities but because of their *name values*. The producers consider the great publicity which a successful stage play has received, the discussion it has aroused, etc. Then they decide that the name of the play alone means, to use a phrase from the merchants, "a portion of the market already sewed up."

Another source of stories is found among novels, especially the "best sellers." Here again, the producer considers *name*—the book that has sold into the thousands, the book that has been widely discussed. Indeed, the box-office value of a book with a *name* has influenced producers to such an extent that they have purchased the screen rights of well known, popular books which are not even novels, e. g., "TRADER HORN."

Magazine stories, of both short and serial length, and newspaper serials, are purchased for the screen, and again, we find the producer considering *name*.

Artistically speaking, this is the incorrect procedure because the screen has its own requirements, its own limitations, and its own possibilities. It cannot accomplish what the novel, short story, or stage play can accomplish; it *can* achieve, and *has* accomplished, many things which are utterly beyond the scope of these other arts. Therefore, stories should be written directly for the screen. This is not *also* true of the Talkers but *particularly* true of the Talkers.

However, many successful pictures have been made from adaptations. As long as the public continues to like such pictures, they will continue to be made.

Many and violent criticisms have been hurled at the heads of the producers for changing novels, plays, etc., in the process of adaptation. Such criticisms are due to one cause and to one cause only—ignorance! But how can we call the famous critics ignorant? Because they *are* ignorant, or stubbornly pretend to be ignorant, of the fact that a picture is a *picture*, and not a play or a novel. The producers

have made and, being human, will continue to make, many mistakes but, after all, they *do* know how to make pictures: at least, they know more about making them than those loud-talking individuals who have never made a picture and who have no more knowledge of screen problems than that of the outsider or dilettante.

Censorship also restricts the producer in making adaptations. Situations which are vital to the coherence, the suspense, and the basic structure of a novel or play, frequently must be eliminated entirely from the screen story because of censorship regulations. Many of these regulations were stupidly conceived and are ignorantly applied by the censors.

It would be funny, if it were not so sad, to hear uninformed people launch tirades against the stories of the screen, when the stage, the novel, and the newspaper are allowed such wide latitude.

Consider the profanity, often of the most vulgar and obscene gutter type; the risque jokes and the double-meaning lines; the plainly enacted, and wholly unnecessary, seduction scenes of the stage. Recall the vile and unmistakable lewdness of many of the "best sellers;" the livery-stable type of humor in some of the "popular songs;" and the devastating, raw, unvarnished accounts of lurid divorces, abnormal murders, etc., of the newspapers; and then—and then, go hang your head in shame, if you have been raving about the low standard of the screen!

READERS

Readers may be called the "Separators" of scenario writing. It is their duty to separate the chaff from the wheat. To them comes a vast conglomeration of stories: originals, novels, magazine stories, plays, etc. After reading any one of these, the readers decide whether or not it contains screen material. The absolutely impossible stories are eliminated quickly.

If one of these stories is worthy of serious consideration, the reader writes a brief synopsis of it in about five hundred or a thousand words. This synopsis should contain, as far as possible, not

merely the highlights of the story but the highlights of the story from a pictorial standpoint.

With originals, it is sufficient to check on a printed form: "Interesting Theme," "New Situation," "Suitable for Certain Star," etc. In addition, the reader may write a few explanatory comments.

After this work has been done, the stories go to the chief reader, who decides what stories are especially suited to the needs of the particular studio. When the stories leave the chief reader, they pass through the hands of many individuals: scenario writers, supervisors, directors, production managers, producers, and, in some cases, the stars themselves.

There are so many factors which enter into the consideration of stories that no two studios use the same procedure. The phrase "story conference" defies definition. It has happened, even after the reader, the chief reader, the scenario editor, an important continuity-writer, a director, and two or three supervisors, have approved a story, that some high official of the studio steps in with the decision that the story is not to be made.

Qualifications of Readers: Knowledge of screen requirements, limitations and possibilities. Knowledge of existing censorship laws. Ability to determine what dialog in a story or play will lend itself effectively to the requirements of the Talkers. Ability to read quickly and to retain what has been read. Ability to visualize, i. e., to picture the scenes of a story or play which can be photographed. (Though these qualifications are necessary, for a beginner in this work, all that is required is ordinary good judgment.) Salaries of readers range from $35.00 to $75.00 per week.

SCENARIO EDITOR

The scenario editor is in charge of all the writers in the scenario department.

He approves the purchase of original stories and of published stories, plays, novels, etc., for adaptation. He also approves the finished adaptations and continuities.

He works in an advisory capacity on the writing of all scripts,

suggesting additions and eliminations where necessary. He even makes suggestions on titles and on dialog and, frequently, writes his own stories, adaptations or continuity.

*Qualifications of a Scenario Editor*s Knowledge of the technique of all branches of screen writing. Good judgment in choosing proper screen material and proper screen dialog. Diplomacy and tact in handling sensitive, and often, temperamental, writers. Practically all the qualifications listed for the various screen writers. Salaries of screen editors range from $500.00 to $2500.00 per week.

WRITERS OF ORIGINALS

Original stories are bought usually from authors of established reputation and their work is contracted for in advance by the producer. Originals are accepted, also, from staff-writers and from free-lance scenario-writers, the quality and style of whose work are known to the producer.

A few originals are purchased from outsiders—non-professionals—but this happens very rarely. The reason is not hard to find. The outsider very seldom understands the requirements of the screen and is not in a position to know just what type of stories the producers want at a particular time.

The only sure and safe method of learning how to write for the screen is for the outsider to secure some kind of position in a studio and thus study the technique of picture-making. Hundreds of men and women have been working in the studios for years as carpenters, property men, cutters, etc., and they are still carpenters, property men, cutters, etc. On the other hand, many of the leading stars, directors, writers, and executives, started to work in the studio in some menial capacity.

It is impossible to learn the technique of scenario-writing without studying the actual making of pictures. Pictures are made in studios; therefore, in order to study scenario-writing, one must study in a studio.

Ignoring this, many authors, famous in other lines of writing, have come to Hollywood without the slightest intention of studying

anything. Inflated with conceit and, oozing from every pore, a supercilious scorn for motion pictures, they were chagrined to find that the scenarios, which they had dashed off so blithely, were not wanted by the studios. They left Hollywood, cursing the stupidity of the producers and declaiming to the world at large that fine writing was not appreciated in the studios.

Instead, they should have blamed their own stupidity and should have realized that, whereas Hollywood loves fine writing in the books, lovingly collected in its libraries, fine writing cannot be *photographed*. These authors have failed because they have refused to *study* the technique of the screen and *not* because they offered the producer a beautiful product which he was unable to appreciate.

Prices Paid for Originals: From $250.00 to $25,000.00. (Eddie Cantor has just sold an original to Paramount for $25,000.00. It is called, "SITTING ON THE TOP OF THE WORLD.")

Some writers are put under contract to write nothing but originals. These writers are usually authors who are well known in other branches of writing. They receive from $250.00 to $1500.00 per week.

WRITERS OF ADAPTATIONS

Adapters—those who write adaptations of novels, plays, etc., for the screen, usually are under contract to some studio. However, a very large number of adaptations are written by free-lance writers, hired by the producer to write an adaptation of some special book or play. This is called, receiving an "assignment." Sometimes, scenario-writers, acting on their own initiative, write adaptations of novels, submit these to the producer and have them accepted.

In some rare cases, the adapters are given nothing more than skeletons of plots, merely central themes or basic ideas, to expand into full length screen stories. Famous songs, poems, and even special events, such as trans-Atlantic flights, mine, flood, and submarine disasters, also are given to staff-writers and they are told to weave screen plots around them. Properly speaking, this is not adaptation; it is original story writing, but this work frequently is described as adaptation.

No hard and fast rules can be laid down for the adaptations for the Talkers because the producers have not yet found a basic foundation for this new mode of writing. Indeed, adaptations of plays, novels, and stories for talking pictures, have been largely experimental. Every day, in Hollywood, new theories are evolved, fresh debates are heard, extravagant predictions are made, but the industry really is voicing that old-time California phrase, "Quien sabe?" "Who knows?"

Of one thing, however, we can be certain; in order to write adaptations for the Talkers, the writer must have knowledge of the value of dialog and particularly of the value of screen dialog. Certain lines of dialog in plays, novels, etc., may be very effective, yet those same lines, when heard in a Talker, frequently sound foolish, flat, banal.

Qualifications of Adapters: Knowledge of screen requirements, limitations and possibilities. Ability to discriminate between good stage or novel situations and good screen situations. Ability to judge what makes merely excellent reading in a book and what makes pictorial value. Ability to condense the "meat" of hundreds of written pages into one or two vivid, dramatic action scenes. Ability to "pad" a play or novel for the screen. (If the play or novel, stripped of non-screen value has not enough screen value left, the adapter must know how to add situations, in order to make a full-length picture.) Knowledge of existing censorship laws, coupled with the ability to change censorable situations in plays and novels into picture situations which do not offend against censorship restrictions. (This requires great subtlety and a fine sense of discrimination.) A good example of such changes may be found in "A WOMAN OF AFFAIRS," starring Greta Garbo. This picture was adapted from the play and book entitled, "THE GREEN HAT." Salaries of adapters range from $100.00 to $1000.00 per week. When adapters are not under contract, they receive from $500.00 to $5000.00 per adaptation or assignment. Some adapters receive more than the above remuneration, but they are exceptional. They are highly gifted men and women, who can furnish their producer-employers with originals, adaptations and continuity.

CONTINUITY WRITERS

Continuity writers are the most skilled and most highly paid members of the screen-writing profession. Sometimes they are called scenario-writers, but this name is applied rather loosely to any individual engaged in any branch of screen-writing. Similarly, the term scenario is applied sometimes to the original story, sometimes to a synopsis or adaptation, and sometimes to the continuity itself.

Continuity writers are those "who draw pictures with words." They make what we call "the blueprint" of the story. They take the original story, the synopsis or adaptation and change it into continuity. Frequently they first write what is called "a continuity synopsis." This differs from an ordinary synopsis in this respect—it contains more detailed action and it is written in "sequences." A simple illustration will make clear the meaning of the term, sequence.

Let us suppose that the story concerns a young girl, working in a department store. She is being courted by an undesirable character who, instead of being "poor but honest" is poor and dishonest. The girl meets the son of the owner of the department store, by flirting with him in a dance hall. They fall in love. The rich boy's father opposes the match because the girl is poor, thinking that all poor working girls are gold-diggers without virtue. The poor girl's father opposes the match because the boy is rich, thinking that all rich boys are gold-spenders, out to buy the virtue of girls. Complications ensue but, finally, after much footage, the boy and girl marry and everybody is happy.

The action of the first part of the story, which takes place in the girl's home, may be called "the home sequence;" the action in the dance hall, "the dance hall sequence;" etc. These sequences are arranged in the order of time in which they are supposed to occur.

(If the reader recognizes the above illustration as the synopsis of a certain recent picture, he or she is not to conclude that this is a good example of what the studios want for picture stories. It is "just one of those things.")

The continuity is the story written scene by scene, with tentative titles or dialog inserted. It is a series of little pictures, each numbered and described in detail. Again, an illustration will serve to make this definition more understandable.

A man and a woman, we will call them George and Mary, are sitting in a cafe. They are members of the underworld, and are planning a new coup. Joe, one of their scouts, comes into the cafe and then over to their table to bring them an important tip. He tells them that the police are about to raid their apartment. George and Mary decide to leave with Joe, in order to remove certain loot before the police arrive.

The continuity for this situation would read something like this. The abbreviations used mean:

Sc.—Scene.
L. S.—Long Shot.
M. S.—Medium Shot.
C. U.—Close Up.
M. C. U.—Medium Close Up.

Sc. 86 L. S. Of cafe, patrons seated at tables, orchestra in background, several waiters serving table, Mary and George at table in right foreground, general atmosphere of busy dinner hour. CUT TO

Sc. 87 M. S. Of table in right foreground. Mary is nervous and constrained; George keeps looking furtively around cafe. They start to whisper but stop as waiter comes to table and starts serving them. CUT TO

Sc. 88 M. C. U. Of Mary and George, as waiter leaves. George leans toward Mary and whispers:

TITLE 36 WHAT'S KEEPING JOE? DID YOU GIVE HIM THE RIGHT ADDRESS? Back to

Sc. 88 M. C. U. As George finishes speaking. Mary nods yes.

Sc. 89 M. S. Of George and Mary trying to eat. Suddenly, Mary becomes startled as she looks in direction of cafe entrance. She nudges George, who turns and looks in same direction.

Sc. 90 L. S.	Shooting from reverse angle, taking in part of cafe. Joe is hurryng toward table, his expression and whole manner are of intense fear, as he comes toward them.
Sc. 91 M. S.	Of table as Joe comes to table and says quickly:
TITLE 37	THE BULLS WILL BE AT THE FLAT IN TEN MINUTES. Back to
Sc. 91 M. S.	As Joe finishes speaking, George motions to Mary. She gathers up her wraps. They all leave.

The above illustration is *not* to be taken as a model of perfect continuity. It is merely a rough outline of what continuity looks like. Continuity scripts differ widely, their differences depending upon the talent, personal ideas of the writers, and upon the policies of the various studios.

Some continuity-writers use a great many "master scenes," i. e., scenes which have to be broken into several different "shots" when photographed. Thus, the director, when "shooting" the picture, takes the action of the "master scene" from several angles, and the script girl makes notations in her script—her copy of the continuity. If the "master scene" is numbered 94, she writes into the script after this scene, SC. 94A, 94B, 94C, etc.

A really efficient continuity-writer avoids "master scenes" because too many of these scenes in a script may deceive the director. He starts "shooting" the picture only to find that, after breaking up these "master scenes," his picture is becoming much too long.

However, all continuity-writers follow the same general outline —the differences are not fundamental ones.

Qualifications of Continuity Writers: Accurate knowledge of the *special* technique of continuity writing. Ability to originate "new bits of business." Ability to arrange the action, the manner, the composition, of *old* situations in a new and striking way. A good knowledge of camera angles for, with this knowledge, the continuity writer can so write scenes that they will tell even a simple story arrestingly. Knowledge, at least general knowledge of production costs, and of what can and what cannot be done in "miniature." (For example, if

a studio specifies a cost of only $250,000.00, the continuity writer must avoid action or situations which call for too many elaborate sets, too many crowds of "extras," too many ships, trains, uniforms, etc.) Ability to write terse, plain English—not literary style (unless writing dialog) because the busy producer, supervisor, technical director, art director, regular director, production manager, principal actors and actresses, the cameramen, the property men, all have to read the script. The directions or suggestions, to all of these, must be so written that they are clear, brief, can be quickly digested, and are free of time-wasting verbiage. Knowledge of the special talents and mannerisms of certain stars. (The continuity writer who is doing a script for Greta Garbo obviously will have to concoct scenes, "bits of business," which will be different from those which would be written in a script for Clara Bow or Louise Fazenda.)

Greta must languish, love madly, and always look fascinating. (That is what her fans want.)

Clara Bow must romp, be a hoyden.

Colleen Moore must be both laugh-provoking and dramatic.

John Gilbert must be dashing, a heart-breaker, very sophisticated.

Janet Gaynor must be dear and lovable (she is in real life;) she must suffer and be self-sacrificing—and she must really *act.*

Charlie Farrell must be naive, a charmingly boyish adventurer, a splendid lover, but with an endearing simplicity.

Therefore, the continuity writer *must know his stars.* In addition to the above qualifications, he should have all those listed for writers of adaptations.

Salaries of continuity writers range from $250.00 to $5000.00 per week. When continuity writers are not under contract they receive from $5000.00 to $10,000.00 per continuity or assignment.

TITLE WRITERS

After a silent picture is completed and cut, the title writer writes the captions. These may be conversational or descriptive, depending upon the type of picture. A good silent picture contains as few titles as possible.

The title writer not only composes the ordinary titles indicated by the script, but frequently inserts titles merely "for laughs." This becomes particularly necessary when the picture is weak in story and "draggy" in action. Indeed, many poor pictures have been saved by clever, crisp, laugh-provoking titles.

Sometimes a big cut is necessary in a picture, which leaves the action of the story disconnected. Perhaps the story was not very clear in the first place; perhaps the director has not "shot" enough footage for a certain sequence. In such cases, the title writer comes to the rescue by inserting explanatory titles.

Though the Talkers have seriously threatened the hitherto secure position of this craft, title writers are still earning large salaries. Many of the Talkers are not 100 per cent dialog, so the titles must be written for these as well as for silent pictures.

Qualifications of Title Writers: Ability to write tersely. Possession of a fair blend of pathos and humor. Good judgment of screen laughs. Understanding of the characters in a picture and their likely vocabulary. This is particularly important when writing conversational titles for historical and foreign characters. Salaries of title writers range from $250.00 to $1500.00 per week, or $500.00 to $3000.00 per assignment.

DIALOG WRITERS

Dialog writers write the dialog, i. e., the words actually spoken in a talking picture.

Many playwrights, etc., have been brought to Hollywood and have signed contracts with the producers to write dialog, *but* some of the most effective dialog is being written by the old time scenarists.

The writing of dialog is not so much a matter of laboriously acquired technique as it is one of natural born talent. Much nonsense has been written to the effect that talking pictures would rob the regular scenarists of a living. Such witless predictions ignore this pertinent fact: A motion picture, whether silent or talking, *is still a picture.*

While knowledge of, and experience in, the writing of stage dialog, is an asset in writing for the Talkers, it is *not* essential. Some of our stage-trained writers might turn, with considerable profit to themselves and immense benefit to audiences, to the title writers for guidance. Skilful title writers had this advantage: they crammed the meat of an idea into a few words and they used conversation (written) to heighten dramatic or comedy effect, to emphasize the salients of a situation, rather than as a substitution for plot.

Many stage plays are "too talky," so are many talking pictures, nor will this difficulty be eliminated until all the scenario editors realize that dialog *in itself* is not the Aladdin's Lamp of this new art.

The most beautiful love speech means nothing without a tremendous love motif behind it; a brilliantly written denunciation is mere bombast without a strong situation impelling its declaration.

Talkers of the future will use dialog to increase dramatic intensity rather than merely to carry the story along. This does not mean that Talkers will contain part dialog and part written titles, but that they will contain wordless action, which in itself is drama, and employ dialog as the complement rather than as the essence of the picture.

For example, a scene of a man tramping along a lonely country road, on his way to some tremendous emotional climax, has a dramatic value far transcending mere lines of dialog, such as: "I have tramped the roads for miles, all alone—remembering our old love—realizing your infidelity, and now I am going to kill you."

Pictorial beauty hovers at the elbow of the scenarist; pantomime brushes his experimenting fingers, and soon he will find these two blending with his present technique.

Then we shall have motion pictures with dialog and not merely dialog synchronized with picture frames.

The Fox Studios have led the way in blending dialog with the fundamental technique of the motion picture in "IN OLD ARIZONA."

Screen dialog at present is frequently audience-conscious. Not only do many of the players speak their lines self-consciously, but the dialog itself seems to be written *for the audience* rather than for the characters of the picture.

This defect gradually is disappearing. The dialog writers, having achieved a certain new and utilitarian humility, are learning the difference between clever dialog and clever *screen* dialog.

Qualifications of Dialog Writers: Ability to write dialog according to screen requirements. Knowledge of the various accents, twists of language, brogues, etc., of foreigners speaking English. Knowledge of the different dialects of this country and of the British peoples. (In England there are many different dialects. A Cockney and a Lancashire man, holding a conversation, would tax the resources of many dialog writers.) Knowledge of motion picture limitations as well as of motion picture possibilities. Knowledge of what consonant endings, etc., cause imperfect recording. Salaries of dialog writers range from $500.00 to $1500.00 per week. Some dialog writers are assigned to write the dialog for just one picture. They receive from $2000.00 to $10,000.00 per assignment.

GAG MEN

Gag men, sometimes called "Comedy Constructionists," are hired to devise new comedy situations—"gags," for comedies and for comedy dramas. The value of "gags" cannot be determined, until the preview, or actual showing of the picture. If the audience laughs, it is a "gag," if the audience looks blank, or if some individual remarks: "Is *that* supposed to be funny?" it is not a "gag"—it is just something for the cutter to remove.

"Gags" frequently sound very funny in the studio, but only too often when they are shown on the screen they are very sad—to every one concerned excepting the film laboratory, which was paid for the film footage.

The gag men devise "gags" *before* the picture and *during* its production. Sometimes they originate "gags" as *comedy relief* for

heavy dramas, and sometimes they devise principal "gags" around which the whole story is constructed.

Qualifications of Gag Men: Originality and a keen sense of screen humor. Knowledge of photographic requirements. A sense of story balance, i. e., the ability to insert "gags" in the right proportions according to the general tempo of the story. Salaries of gag men range from $100.00 to $1000.00 per week.

SCRIPT GIRLS

The script girl takes care of the script, or copy of the continuity, for the director. She checks off each scene as it is taken and numbers and describes added scenes. She also makes notations such as, kind of hat, coat, etc., a player was wearing; wet clothing after a plunge; torn clothes, scars, black eyes, scratches, etc., after a fight; because scenes are not always taken in their exact script order.

For example, a girl may rush out of a house, hatless and disheveled, in Sc. 62, which is "shot" today. Sc. 63 of her arrival at another house, supposedly five minutes later, may not be "shot" until several days later. The director relies upon the script girl to tell him just what the girl was wearing, etc., in Sc. 62, so that it will match perfectly with her appearance in Sc. 63.

The script girl must write notes of camera entrances and exits, i. e., whether they were from right or left, and notes of the position of important movable props for scene matching.

In silent pictures, the script girls supply the actors with spoken titles to suit the action of the scene: in dialog pictures, they frequently give dialog cues and prompt the players during rehearsals.

Qualifications of Script Girls: Trained powers of observation and retentive memory. Ability to refrain from chattering. Ability to writes notes intelligently and to remember in what scenes the director will require these notes. Salaries of script girls range from $35.00 to $75.00 per week. (Many script girls quickly graduate into continuity writers, etc.)

RESEARCH DEPARTMENT

Every large studio maintains a research department. In this department are many books but, more valuable to the studio, are those working here, because they know *how* and *where* to find information.

They not only delve through the books of the studio library, but they also go to public and private libraries, and send for special books. They even consult, personally or by letter, college professors, antiquarians, historians, anthropologists, and scientists on every subject.

They are searching for data—historical, technical, architectural, costume data. Their work is particularly heavy when the charming, gay-hearted "Doug" Fairbanks is about to make a picture.

What kinds of swords, helmets, neck-ruffs, boots, saddles, knives, hats were used in this period?

What style of architecture prevailed?

How did the taverns, the shops, the inns, the stables, look?

What did the people eat and drink, and how was it prepared?

What was their mode of speech?

What were the customs of this period?

What kind of furniture, vehicles, utensils, were used in this period?

What were the current intrigues, plots and gossip of that day?

All these, and many more questions, must be answered by the research department. The writers, especially the continuity writers, consult the research department, *before* they start to write, to obtain guidance; they consult the department *after* they have finished a script, to verify the details of what they have written.

If all this research work is done, why are mistakes made in pictures—historical anachronisms, brazen changes of famous characters, etc.?

There are three answers to this question:

First, "MISTAKES WILL HAPPEN" in any undertaking which is being carried on by human beings.

Second, the drama of the story frequently necessitates deliberate changes, called "errors" by the unthinking. Stage plays and books often contain these same "errors"—dramatic license.

Third, censorship influences these changes. In actual history, our heroes did many things which we *dare not* depict on the screen. We have to change their very *characters,* as well as events, because censorship does not want the truth—it wants a censor's idea of what the American people should have. If the censor—which only too often is the case—lacks education, knows nothing of history, less of drama, and absolutely nothing of art, he is allowed to prescribe for the theater-goer, just the same.

However, some changes are to be welcomed. Doug's "D'Artagnan," which was his own creation, based on historical data, in "THE THREE MUSKETEERS," and in "THE IRON MASK," entertains and inspires us more than Dumas' "D'Artagnan" would or could entertain us, *on the screen.*

Before criticising the "mistakes" in pictures, it would be well to salt our criticism with reflection.

We boast of our army and navy. The whole machinery of government is behind them. But what happens? Naval disasters, submarine tragedies, fatal aeroplane accidents. Appalling railroad accidents also occur, accidents that sometimes seem, to us, to be stupid and inexcusable. We are promised sweeping investigations. It is not necessary to state the results of these investigations because everyone knows the results.

After all, we do *not* entrust our lives to the motion picture producers nor do they promise to protect us. Yet, let a few trivial mistakes appear in an otherwise splendid picture, and up rises a strident chorus of wails and imprecations which threaten to dislodge the moon from the sky.

Consider the clubs, societies, and various organizations, as well as unorganized individuals, who spend time, money (not their own) and floods of energy criticising pictures. Some misguided persons have gone so far in their "picture bigotry" that they claim changes in historical pictures menace the education of children. This claim is absurd.

No child ever grasped the *feel* of a period, the atmosphere of a country, the momentous, stirring effect of a famous battle, as quickly

and as emphatically from books as from a vivid, dramatic motion picture.

From the picture, "ROBIN HOOD," for example, children received an understanding of the *spirit* of the Crusades, of the characters of King John, Richard Coeur de Lion, Robin Hood, and of the joys and sorrows, loves and hates, manners and modes, of that era, which more than balanced any trivial discrepancy.

Recall "THE COVERED WAGON," "THE IRON HORSE," "OLD IRONSIDES," "THE TEN COMMANDMENTS," "THE CLANSMAN" or "BIRTH OF A NATION," "THE KING OF KINGS," "THE BIG PARADE," "WHAT PRICE GLORY," "THE DARK ANGEL," "WINGS," etc. These great pictures have taught children more, in a big way, than all of their history books put together.

Let those busy little human spy-glasses cease their ridiculous, and, oh! so tiresome, cat-at-the-mouse-hole watching of pictures for unimportant errors, and direct their energies, instead, toward investigating army and navy disasters, railroad catastrophies, factory conditions, political scandals—mistakes which cost lives and even the honor of a nation.

Qualifications of Research Workers: Ability to use, *intelligently,* encyclopedias, dictionaries, reference books, histories, technical works, etc. Knowledge of *where* to look for certain information, *whom* to consult, what an *authority* really is. Ability to correlate data, etc. For example, if the character, Mary, Queen of Scots, is to appear in a picture, the research workers should read every historian of importance on the subject. Mary, Queen of Scots, like many other famous characters, has been the subject of much heated discussion. Therefore, the research workers should read all viewpoints and, from these, form a composite characterization to present to the producer. Salaries of research workers range from $50.00 to $250.00 per week. (This salary may sound comparatively small but research work requires education rather than special talent. Unfortunately,

there are more educated people than there are talented ones.) Research workers are sometimes called librarians. In addition to studio research departments, the costume houses and prop houses, which cater to the studio trade, also maintain their own research departments.

Chapter IV

SETS

The word SET comes from the theater. In a play, when two or more rooms are shown, the scenery representing these rooms is made in sets. These sets are built in sections and suspended by ropes and pulleys above the stage. As they are needed, they are dropped to the stage and braced into place. The walls of the stage set are made of painted canvas stretched upon light wooden frames. The doors of the set are made in the same way and fastened with very light hinges.

In motion pictures, the sets are built on a much larger scale. In fact, some are built to represent whole streets, entire sections of cities or towns, huge castles, cathedrals, etc. These sets are constructed actually of lumber and nails, of plaster, of iron, and of many different kinds of material. Unlike stage sets, they cannot be shoved around. They are built, photographed in a picture, torn down or "struck," and then burned.

Of course, there are exceptions to this procedure. If a very large, elaborately designed, costly set is to be built, it is usually erected outside "on the lot," and left standing even after it has been "shot" in a picture. It is left standing in the hope that it can be used in another story, so that much of the initial expenditure can be "written off."

However, before an old set is used in a new picture, certain changes have to be made. This is called "pointing" a set. Pointing consists of repainting, replastering, repairing, changing windows, doors, steps, etc. If the changes made on a set are of a radical nature, such as remodeling a church into a castle, or an apartment house into an office building, or even a French castle into an Italian castle, such changes are called rebuilding sets.

The smaller sets, "interiors," are built upon a stage where floor

space is valuable, because it is in constant demand. Therefore, it is cheaper to destroy these sets than it is to leave them standing. Yet, if the interior is a particularly pretentious and expensive one, it is left standing for a short period of time.

In the studios which cater to the small, independent producers, many stock sets are left standing for months or even for a year, e. g., small offices, jails, type living rooms, etc. These stock sets are rented with the "space," paid for by the producer, and minor changes are made on them to meet the requirements of each picture. Some of these sets are no more than "wild walls." A wild wall is a single flat, dressed with paper and plaster and painted in some special way.

For example, the script may call for a single scene or for a very short sequence of a man seated at an office desk writing a letter, answering the telephone, or giving some brief directions to someone in the story.

The wild wall is painted to look like one side of an office, and usually has one or two windows cut in it. The desk is placed a few feet in front of the window, with papers and the usual office paraphernalia, arranged on it. The actor, playing the role of business man, sits at the desk; the camera is placed at such an angle that it does not "shoot" past either corner of the flat; then, if there are other actors taking part in the scene, they enter from either right or left of the camera, as though coming from imaginary doors.

The studio stage also derives its name from the theater, but the only way in which it resembles the theater stage is this—it is the place upon which the action or drama of the picture is enacted.

This stage is similar to a large barn, with a smooth pine floor upon which the sets are built. Stages vary in size, some are nearly a block long, but their interiors are very much alike. There are scaffoldings, runways, and platforms suspended from the roof. On these are placed electrical equipment to light the sets from above. The slang phrase for these light platforms is "on high."

Although there are fewer and smaller sets built for the Talkers, their cost of construction is higher than that of the sets for silent pictures.

DESIGNING OF SETS

Art Director

The art director is now one of the most important and most highly paid individuals in the picture industry. He designs sets and settings: settings are artificial gardens, forests, swamps, tropical islands, etc.

The qualifications are many and varied. He must be both an accomplished architect and a skillful artist, designing sets with his own hands. He must have original ideas and know how to harmonize them with the drama of the story. He must have a thorough knowledge of motion picture photography. He must apply this knowledge not only in designing gorgeous sets but also in designing a hovel, a slum scene or a lowly cabin, so that the camera can discover, even in these humble settings, pictorial beauty.

Ordinary architects usually specialize in one type of structure, e. g., office, home or church, but the art director may be called upon to design sets for all of these types, and many more, in the same picture.

He reads the continuity and determines from this the type and quantity of sets necessary for the picture. He must study the period of the story, the country in which it is supposed to take place and the social station of the characters involved.

The salary ranges from $150.00 to $1000.00 per week. Some particularly gifted and famous art directors have received more, but they are the exceptions.

Draftsmen work in the art department making blue prints from the art director's set designs.

The qualifications and salary are the same as those of ordinary draftsmen.

BUILDING OF SETS

After the art director has designed the sets, the draftsmen make blue prints from these designs. These are given to the stage manager.

The stage manager, after studying the dimensions of the sets, and the amount of stage space they will occupy, consults the produc-

tion manager and other officials for the purpose of making a construction schedule. This schedule depends upon several things, e. g., how much stage space is available; when certain sets, which are being used in other pictures, are to be torn down; which of the smaller or simpler sets are to be "shot" first; and the maximum amount of time allowed for the erection of the "big sets."

After the schedule has been made, the stage manager gives the blue prints to the construction department. The superintendent of construction then lays out the work to be done by the different departments, and authorizes the drawing of building materials and various supplies from the lumber yard and the studio supply stores.

The plans for the part of the set which is to be built upon the stage are given to a carpenter foreman, who is best qualified to build that particular kind of set. He is given a crew of carpenters, draws the materials from the studio stores, and proceeds to construct the framework and walls. As the various pieces specially constructed in the mill and in the staff shop are needed, laborers carry them to the stage and the carpenters set them in place. The plasterers, bricklayers, blacksmiths and plumbers do their work while the carpenters are building. Thus all construction is carried on simultaneously.

Arches, gables, window frames, doors, door frames, railings, stairways, and all cabinet work, are made in the mill. In this mill are highly skilled workmen, expert in operating machinery, so that the finished product corresponds exactly to the blue print specifications. The working time of these men and the materials used are charged directly to the cost of the particular picture being made.

Although we say that sets are built, this does not mean that they are complete buildings of standard house materials. There are special materials manufactured exclusively for the picture industry.

If the script calls for a brick structure, real bricks are not used. Instead, a special slab of pliable material, a composition of plaster and hemp, is used; the face of this is painted red and lined with white to look like laid bricks. These slabs are about 3½x1½ feet in size. This same material is used for the representation of block stone.

Sets

The columns of massive and ornate sets are not made of marble or of heavy lumber. They are merely hollow frome work covered with beaver board. All kinds of heavy scroll work and carving are made from this material which, though easy to handle, has just enough body to keep its shape. Large, ornamental hinges for high gates or doors are cut from beaver board by the carpenters and tacked on for photographic effect, while the ordinary practical hinges are hidden from view.

If the story calls for statues, certain kinds of pillars, etc., the orders for these are given to the superintendent of the staff shop, where they are modeled in plaster of Paris or clay.

When the specifications for a brick or stone fireplace are marked "PRACTICAL," this means that a real fire is to be lighted. The bricklayers and plasters must build such fireplaces with real brick or cement and allow for the correct drafts and escapes.

If a kitchen or bathroom set is marked "PRACTICAL," the plumbers get the necessary requisitions for sinks, bathtubs, etc., and they connect up the plumbing for these just as though they were doing the same kind of work for a real house. However, in those beautiful sunken bath sets of gorgeous veined marble, though the faucets are connected properly, the marble is nothing more than painted beaver board.

Qualifications and Salaries

The Stage Manager is in charge of all the stages in the studio. He designates the particular stage and the amount of space allowed for the building of sets for each picture. He also decides on what day sets already used are to be torn down and removed from the stages. He has a group of men working for him who do all the wrecking of sets. These men are called "grips."

The qualifications are: A knowledge of blue prints, because from these he must estimate the amount of stage space necessary for each set; a general knowledge of photography, because he must allot the floor space for each set in such a way that the cameramen work-

ing on the various sets will have enough room to "shoot" their scenes from any angle; an understanding of the wrecking of sets, because the studio relies upon him to save those parts of the wrecked sets which can be used again; ability to handle men. The salary ranges from $100.00 to $150.00 per week.

The SUPERINTENDENT OF CONSTRUCTION is in charge of the carpenter mill and of all the carpenters employed in construction work.

The qualifications are: a thorough knowledge of blue prints, because from these he must estimate the amount of materials required for the construction of sets; an expert knowledge of studio carpentering; ability to handle men. The salary ranges from $100.00 to $150.00 per week.

The CARPENTER FOREMAN has charge of a crew of construction carpenters—set builders.

The qualifications are: knowledge of blue prints; general carpenter experience; knowledge of studio requirements; ability to handle men. The wage ranges from $8.00 to $9.00 per day, time and a half for overtime.

The CARPENTERS build the sets and work in the various departments where carpentering is required.

The qualifications are: a knowledge of ordinary carpentering and studio experience. The wage is $7.00 per day, time and a half for overtime. (Many of the studio carpenters are not full-fledged carpenters, i. e., they have not enough knowledge of regular carpentering to work on the construction of real houses and buildings. Studio experience helps in securing a job but studio carpentering does not always require the expert ability of a journeyman carpenter. However, about seventy-five per cent of the studio carpenters have come from the ranks of regular carpenters.)

The MILL FOREMAN is in charge of the mill or carpenter shop.

The qualifications are: a knowledge of blue prints; a knowledge of all mill machinery, because he must assign the mill work to the proper machines and superintend the manufacturing and assembling

of the various mill pieces; ability to handle men. The salary ranges from $75.00 to $125.00 per week.

The Mill Carpenters work under the mill foremen.

The qualifications are: genuine carpenter skill; knowledge of the running of mill machinery. The wage is $8.00 per day, time and a half for overtime. (Laborers also work in the mill, carrying materials, etc.)

The Laborers are detailed to work in any department in the studio. They pile and carry lumber, load trucks, work with a pick and shovel, remove wrecked sets, burn debris in the incinerator, and do all kinds of rough work.

No experience is required. The wage is about $4.50 per day, time and a half for overtime.

THE PROP SHOP

The prop shop is the department which has charge of the construction of "breakaways," miniatures, vehicles, and special props.

Breakaways

A breakaway is anything which is to be broken or destroyed in a scene, such as bottles, vases, furniture, structures for fire scenes, etc. Breakaway bottles, vases and crockery of all kinds, are made usually from sugar or glucose, so that the actors will not be injured when hit.

If the story requires a character to break a chair or table, either by falling upon it or by hurling it against the wall, the pieces of furniture used in such scenes are specially constructed in the prop shop. For example, an ordinary chair is taken apart and then put together in such a way that very slight pressure will cause it to fall to pieces.

Miniatures

Miniatures, though toy size, are exact duplications of subjects to be photographed in motion pictures, such as ships, bridges, automobiles, oil derricks, trains and trestles, trees, skylines of cities, etc.

There are various reasons for making miniatures: Inaccessibility of certain locations described in a story; great expense in wrecking bridges, trains, etc.; and because more realistic photography can be achieved by using miniatures than by using the real subjects.

On every studio lot there is an artificial lake called "the tank." This is merely a cement-walled excavation filled with water. On this little pool wind machines have created many awe-inspiring storms, and on this same pool some of the largest ocean liners have been wrecked. To illustrate:

In a picture, a freighter and a passenger liner are to have a collision close to a rocky shore. Miniatures of both ships are built in the prop shop. On one side of "the tank" a wooden framework is constructed, chicken wire is stretched over it, and then covered with a coat of special plaster, so that it will resemble jagged cliffs.

To make the ship miniatures look realistic, small electric torches are placed within them, thus showing lights gleaming through the portholes. Tiny smoke-pots also are placed inside the miniatures, so that real smoke will stream from the funnels of the ships. A small charge of dynamite inside the ship is timed to blow it up at the right moment. When the camera starts to grind, these miniatures are guided and maneuvered by wires underneath the water.

Besides having two miniature ships to wreck and a rocky cliff for a background, we must have wind and waves. Several empty barrels, having special handles, are placed in the water and jounced up and down at the edges of the pool. This creates rolling waves and the wind machines do the rest.

Naturally, we cannot show a shipwreck without also showing the characters inside the ship and how they are affected by the tragedy. Therefore, from time to time the camera cuts from the exterior scene of the shipwreck to the interior of the ship.

These interior sets are built in the studio in natural size upon rockers. By manipulating these rockers, the swaying of the ship is shown. Above the set large water tanks are built and a pumping system is installed by the plumbers. As the scene is being filmed, the water in these tanks is released and pours through the set, creating

the illusion of a sinking ship. In order to show the characters being washed overboard, a net is stretched at the bottom of the set allowing them to fall off the edge of the ship and disappear.

Vehicles and Special Props

Sometimes it becomes necessary to make a replica of a carriage of some particular period, or to build various vehicles which are now obsolete. These are made in the prop shop and then are sent to the paint shop to be painted. Special props also are made in the prop shop, such as missiles, old fashioned guns, swords and scabbards, period furniture, etc.

Qualifications and Salaries

The Miniature Designers design all miniatures and miniature settings and superintend the photographing of these.

The qualifications are: ability to design miniatures of any object required in a picture; great originality in creating unique devices to represent such difficult things as, the opening and closing of the waters of the Red Sea (used in "THE TEN COMMANDMENTS") train wrecks, floods, etc.; knowledge of photography, especially of the "shooting" of miniatures. The salary ranges from $150.00 to $500.00 per week.

The Builders of Miniatures are highly skilled carpenters who can build any kind of miniature such as miniature ships, trains, bridges, etc.

The qualifications are: expert carpenter ability; knowledge of miniature construction. The wage ranges from $9.00 to $10.00 per day.

The Plasterers do all the plaster and cement work in the making of sets, artificial rocks, trees, cliffs, cement streets and steps, etc.

The qualifications are: knowledge of ordinary plastering; special knowledge of studio requirements. The wage is $8.00 per day, time and a half for overtime.

The Bricklayers construct fireplaces and other brick structures for sets which are marked "PRACTICAL."

The qualification is a knowledge of ordinary bricklaying. The wage ranges from $8.00 to $11.00 per day and time and a half for overtime.

The Plumbers take care of all the plumbing in the studio itself as well as the plumbing for kitchens, bathrooms, fountains, etc., in practical sets.

The qualification is knowledge of ordinary plumbing. The wage is $8.00 per day, time and a half for overtime.

The Blacksmiths work in a small blacksmith shop on the lot. They make the bracings for all heavy sets, rockers for boat sets, etc.

The qualification is a knowledge of ordinary blacksmithing. The wage is $8.00 per day, time and a half for overtime.

THE STAFF SHOP

The Staff Shop has charge of all modeling in clay or in plaster of Paris, e. g., statues, certain kinds of pillars, plaques, fancy paneling, etc. The art director, in designing sets, indicates how much and what kind of modeling will be required.

Qualifications and Salaries

The Superintendent of the Staff Shop has charge of all modeling.

The qualifications are: a thorough knowledge of modeling in clay and in plaster of Paris; ability to design and superintend all modeling, so that it will harmonize with the style of architecture designed by the art director. The salary ranges from $100.00 to $200.00 per week. (Sometimes a famous modeler is hired by the studio to do special work and his salary exceeds the above.)

The Modelers do all the modeling in the Staff Shop, assisted by ordinary laborers.

The qualification is expert knowledge of modeling in clay and in plaster of Paris. The wage ranges from $8.00 to $20.00 per day, time and a half for overtime.

THE SCENIC DEPARTMENT

The Scenic Department has charge of the photographing of "glass shots," painted backgrounds, and photographic enlargement backgrounds. The men employed in this department possess great skill and originality, and they have been responsible for the creation of many beautiful and unusual camera effects. They work in close association with the art director. In fact, the title scenic artist is synonymous with the title of art director in many studios.

"Glass Shots"

If a script calls for characters acting in front of a large building, and the production department decides that the erection of such a set would be too costly, a device is used called a "glass shot."

For example, a scene describes an army capturing a fort or a castle in the middle of a desert. The first storey of the fort or castle set is built. Then men from the scenic department, called scenic artists, paint the remainder of the structure in miniature upon a piece of ordinary glass, about 4x6 feet.

When the director is ready to "shoot" the scene, this piece of painted glass is placed directly in front of the camera in such a position that the painting on the glass matches perfectly with the base of the set, through the lens of the camera. For these "shots" the camera and glass are placed on a specially constructed platform overlooking the actual set.

An illustration may make this device clearer. The story of a picture, made some years ago, called for an exact reproduction of St. Mark's Cathedral in Venice, Italy. This cathedral is famous because of the great number of beautiful statues carved on its sides and roof. The set for the lower part of this edifice was built. Then a clever scenic artist painted on glass an exact reproduction of the upper portion of the cathedral. After the camera was placed behind this glass painting and the scene was taken, the developed film showed St. Mark's Cathedral in its entirety. The camera—a modern magician—had put the roof of St. Mark's on the set.

Painted Backgrounds

The painting of scenic backgrounds also is done by scenic artists. These backgrounds are employed for the same reason that miniatures are used.

For example, if the story requires a character to be sitting at a high window, contemplating the city below, and the director wishes to show what this character sees, such as, rows of buildings, numerous electric signs, etc., a painted background is used. This is placed on the stage. The camera is set upon a platform, overlooking the painted background, and "shoots" through a window frame.

The scenic artist paints this background in miniature to represent the tops of buildings, electric signs, etc. Where the electric signs are to appear, the background is perforated and ordinary lights are placed behind these perforations.

Photographic Enlargements

There is another form of scenic background which is achieved by means of *photographic enlargement.*

For example, the sequence of a story is to be "shot" in a room which has French windows, opening on a garden. Characters in this sequence are sitting in such positions that, by looking through the French windows, they see another character drive up in a car and stop in front of the house.

The script says that the action of the characters in the house and the arrival of the car in the garden driveway must be shown *in the same shot.* This is accomplished by placing the camera inside the room and "shooting" through the French windows, at such an angle that both the characters in the room and the arrival of the car outside are photographed simultaneously.

Of course, there must be a lawn and trees at the side of the driveway but, since the camera is "shooting" from an interior, what is actually outside those French windows is just another part of the stage. To show the necessary lawn and trees, an artificial background must be provided.

The cost of building artificial lawns and trees upon the stage, in such a case, would be out of all proportion to the value of the scene, so a *photographic enlargement* is used.

A cameraman takes a Graflex still of a suitable driveway in a garden, and the still is enlarged to life size. This enlargement is placed outside the French windows; the auto drives across the stage and stops in front of the enlarged still. When this scene is flashed upon the screen, the audience receives the illusion of an auto arriving in the driveway of a real garden.

Qualifications of Scenic Artists: The ability of ordinary artists, plus a special knowledge of miniature painting, according to motion picture requirements. Salaries of scenic artists range from $75.00 to $400.00 per week.

PAINTING OF SETS

Each studio has a paint shop which has charge of the painting and the papering of sets.

There are only two tones in ordinary motion picture photography, e. g., black and while; all others are merely shadings of these two. This does not mean that all sets are painted only in black and white. In fact, most sets are painted in the colors of the settings which they are supposed to represent. Nevertheless, the color emphasis is placed *not* on actual imitation, but on photographic requirements.

When a set is ready for painting, the art director and the superintendent of the paint shop hold a conference to determine the exact effects desired. The set then is painted, great attention being given to the proper blending of colors.

After the head of the paint shop has marked the color charts, these paints are mixed from dry colors by a man who does no other work. He is called "the paint-mixer." Each studio also keeps a large stock of wall paper on hand for papering sets. Ordinary paper-hangers do this work.

The studio painters sometimes are called upon to do some very

eccentric painting, e. g., on a set that has been built to look like an old, weather-beaten house or on one that is supposed to be moss-covered. If the script calls for a dingy, greasy kitchen, though the set is built of new lumber, the painters make it look like the kitchen described in the story. Strange as it may sound, the painters actually paint some sets to look as though they had not been painted for years.

If artificial trees are required, the framework of these is made by the carpenters and then white cotton is stretched over the framework. Then the painters mix a thick, brown, muddy-looking substance, put a large amount of excelsior in it, and spread it on the cotton with their hands instead of with brushes.

Artificial rocks are made of chicken wire and wooden frames covered with burlap. They are plastered and then painted. The result is sometimes startlingly effective.

When store windows are shown in a street scene, the lettering upon the windows is done by the painters. Wagons, chariots, sleighs, boats, carriages and specially constructed vehicles also are painted by these men.

Qualifications and Salaries

The Superintendent of the Paint Shop has charge of all the painters and paperhangers.

The qualifications are: a thorough knowledge of the mixing of paints and of the blending of colors to secure the correct photographic effects; a general knowledge of the papering of sets; ability to handle men. The salary ranges from $75.00 to $125.00 per week.

The Painters work under the supervision of the paint shop.

The qualifications are: a knowledge of ordinary painting; a special knowledge of studio painting. The wage is $8.00 per day, time and a half for overtime.

The Paperhangers also work under the supervision of the paint shop.

The qualification is ordinary knowledge of the papering of sets. The wage is $7.00 per day, time and a half for overtime.

DRESSING OF SETS

Property Department

The property department has charge of the dressing of sets and supervises the work of property men, property boys, set dressers, drapers and electrical fixture makers. After a set is built and painted it is turned over to the property department to be dressed.

The dressing of sets requires a vast amount of props because picture stories are of many countries and of many different historical periods. A script may call for a waterfront bar-room or for the palace of Louis XVI, for a modern richly furnished office or for a humble farm cottage, for the forecastle of an old sailing schooner or for the dining salon of a great liner, for an exclusive country club or for a bowery hotel, for the underground crypts of the Catacombs or for a Fifth Avenue drawing room.

The props and furniture for all these, and many more settings, are supplied by the property department. This department contains an almost bewilderingly varied assortment of articles, which have been collected over a period of years.

The property department is divided into sections.

The crockery and glass section contains every style of crockery and glassware, both chipped and perfect, which has been used in every historical period and in every country, such as: wine glasses, water glasses, plates, cups and saucers, platters, jars, mugs, steins, cruets, decanters, vases, etc.

The luggage and leather section contains luggage and leather goods of all kinds, new and old, such as: trunks, valises, suitcases, club bags, saddles, saddle bags, etc.

The nautical section contains practically everything pertaining to the sea, except the ship itself.

The furniture section is very extensive and contains furniture of every historical period and of every country, such as; chairs, tables, bureaus, chiffoniers, beds, buffets, taborets, couches, chesterfields, etc. If special furniture, not in stock, is required, it is built to order in the studio or rented from outside prop houses.

The office equipment section contains all kinds of office furniture, new and old, such as: desks, chairs, filing cabinets, telephones, dictaphones, typewriters, adding machines, stationery, wastepaper baskets, files and all office paraphernalia.

The silverware section contains all kinds of silverware, of all periods, such as: cutlery, candlesticks, bric-a-brac, trays, cigarette cases, etc.

The linen section contains all kinds of linen, new and old, torn and patched, such as: table linen, curtains, scarfs, towels, bed linen, spreads of every color and design, etc.

The military and fire-arms section contains all kinds of guns, revolvers, flintlocks, pistols, sabres, bayonets, spears, swords, etc., of every country and of every period.

The hand prop section contains a very large assortment of miscellaneous small props, which are of no particular classification, such as: telegraph blanks, magazines, books, playing cards, calling cards, hotel labels, railroad and steamship tickets, stage money, small statues, framed pictures, etc.

The electrical fixture section contains all kinds of floor and desk lamps, wall lights, candelabra, heaters, electrical fixtures, etc.

The rug section contains all kinds of rugs, new and old, and of every shape and size, linoleums, carpets, etc.

The merchandise section contains all kinds of merchandise, used or sold in grocery stores, dry goods stores, etc., such as: dummy hams, slabs of bacon, cheese, dummy cans, bottles, store fixtures, bolts of cloth, imitation jewelry, ribbons, spools of thread, dress forms, dresses and all kinds of clothing, perfume bottles, toilet articles, etc.

Qualifications and Salaries

The Superintendent of the Property Department has charge of the property department and of the property men, property boys, set dressers, drapers and electrical fixture makers.

The qualifications are: knowledge of interior decorating; knowledge of photographic requirements; ability to collect useful and beautiful props; ability to handle men. The salary ranges from $100.00 to $200.00 per week.

The Outside Man of the property department has charge of the buying of special props not kept in stock, such as: real groceries, cigars and cigarettes, window shades, materials used in the drapery department, etc. He also has charge of the renting of special props not kept in stock, such as: women's clothing, beautiful shawls, lingerie, real jewelry, etc.

The qualifications are: thorough knowledge of the city and of where all necessary props may be purchased or rented; knowledge of what props are kept in stock in the studio and in the prop houses; ability to move and think quickly. The salary ranges from $60.00 to $75.00 per week.

The Set Dressers specialize in the dressing of sets. Their work is very important, because the naturalness, picturesqueness and beautiful composition of sets depend upon their ability.

A set dresser may be told to dress a slum scene in the morning and a church in the afternoon. Frequently he has to carry on the work of dressing two widely different sets, e. g., a street scene and a battleship, at the same time. Not only does he have to dress the sets correctly but he also must dress them in accordance with the ideas of the art director, of the director, of the technical director, of the cameraman, and sometimes of even the star of the picture. Often, when others make mistakes in ordering his work changed, he receives the blame; when he achieves a beautiful set dressing, he receives only hurried praise.

The qualifications are: knowledge of interior decorating; knowledge of photographic requirements; knowledge of period settings and of modes of living in foreign countries; knowledge of picture landscape gardening, i. e., the construction of artificial gardens, flower beds, lawns, etc. The salary ranges from $50.00 to $100.00 per week.

The Property Men are assigned to the various "shooting companies" for each picture.

The Chief Property Man, working for a picture unit, is called the company property man. Before the picture is started he is given a script, from which he makes a list of all the *working props*, i. e.,

articles handled and used by the characters, eatables or bottled goods, cigarette holders, pipes, cigars, cigarettes, small breakaways, letters, cards, magazines, books, telegrams, tickets, musical instruments, etc.

He must have these props ready for use in the scenes at the exact moment required by the director. He is responsible for these props and must move them from set to set. He must keep a record of what props were used in certain sets so that, if the scenes are continued the next day or retaken, the props which have been photographed previously will be on hand. When eatables are used in a scene, he must have the food prepared according to the script requirements and he must dress the tables correctly.

During the course of production the director may add scenes, not mentioned in the script, which require new props. The property man is told to procure these and he must produce them almost immediately, no matter how difficult it is to secure them, so that production will not be delayed.

If the furniture and props in a set are removed or disarranged in order to take close-ups, etc., the property man must note carefully the original arrangement of these. When a set is to be "shot" again, he must replace the furniture and props in their original positions.

The qualifications are: great resourcefulness, ingenuity and speed; a good knowledge of picture props. The salary ranges from $45.00 to $75.00 per week.

The Property Boys are apprentice property men. They work in the property department and also are assigned to companies as assistants to the company property men. They carry props, move furniture, run errands, sweep and polish the floors of sets, and do all kinds of general work.

The qualifications are general usefulness and capacity for hard work. The salary ranges from $27.50 to $30.00 per week.

The Electrical Fixture Makers make all kinds of electrical fixtures, such as: floor and desk lamps, wall lights, etc.

The qualifications are: ability to make electrical fixtures artistically; knowledge of photographic requirements. The wage is $8.00 per day.

Sets

The Drapery Department

The drapery department has charge of the draping of sets. Although this is a department in itself, it is under the direct supervision of the property department.

Qualifications and Salaries

The Drapers not only hang drapes and curtains but also supervise the actual making of them as well as the making of cushions, table scarves and upholstering.

The qualifications are: thorough knowledge of draping, artistic ideas, knowledge of motion picture color requirements. The salary ranges from $65.00 to $100.00 per week.

The Seamstresses sew the curtains, drapes, cushions, etc.

The qualification is ordinary seamstress ability. The salary is $30.00 per week.

Prop Houses

There are several large Prop Houses in Hollywood and in Los Angeles which derive large incomes from studio rentals. These houses contain furniture and props for pictures of every kind and of every period. Their stock is much the same as that of the studio property department but it is more extensive and of even greater variety.

LIGHTING OF SETS

After the set is completed, as far as construction, painting and dressing are concerned, it is ready to be lighted preparatory to actual "shooting."

A day or two before the company is to move into the set to begin the first day's work on the picture, the cameraman and the company electrician go over the set completely. The cameraman tells the electrician just what kind of lights and how many of each type he will need, and where he wishes them placed.

The electrician then makes out a requisition for the lights and this is given to the electrical supply department. Next, a crew of

electricians is put to work, running cables and placing the lights where the cameraman has ordered them. In the slang of the studio, this is called "dragging iron," and is usually done after "shooting" hours. Consequently, this means overtime for the electricians for which they are paid at a higher rate than for ordinary work.

Since the introduction of the incandescent lighting system and of talking pictures, the work of "dragging iron" or of lighting up a set, has been greatly reduced. The incandescent lamps, called "inkys," are very much lighter in weight than arc lamps.

At present, there is a heated controversy raging in Hollywood with regard to the use of incandescents. The advocates of this system claim that the incandescents are superior to the arc or carbon lights because they are cheaper, use less power or "juice," are easier to handle, and make possible a softer type of photography. Also, it was discovered, in the making of talking pictures, that the microphone picked up the sputtering and hissing of the arc lights. This condition very quickly increased the use of the noiseless incandescents.

On the other hand, the opponents of the incandescents, mostly the cameramen, claim that the "inkys" spoil good photography and special effects. They say that incandescents cause blurred, foggy composition, and that they are detrimental to the features of many of the really beautiful and handsome stars. That these claims have been heeded, is proven by the fact that in several of the studios the old-time arc lights are returning to favor. The difficulty of the interfering noise from the arc lights is being overcome by incasing the arcs in soundproof boxes with glass fronts.

Before the advent of the incandescents, a crew of electricians was kept busy in the studio electrical shops repairing all lights used in picture-making. When the incandescents came into general use, these men thought that they saw the end of their jobs. However, one enterprising electrical superintendent, who did not want to lose these good workmen, put them to work making incandescent lamps in the shop. This, of course, does not mean that they are making the actual bulbs but that they are making and repairing the casings and standards for these lights. Today, practically all incandescent lamps are being made

in the studio so that, instead of these electrical shops having had to close down, more men are employed in them than before.

When electricians go "on location," they must have considerable knowledge and ability.

Large trucks are loaded with lights at the studio and, since these lights are very heavy and this loading is done by the electricians themselves, they must possess a fair amount of physical strength.

Let us suppose that we are "on night location" and the company is about to "shoot" an especially constructed street scene. Some of the sets in this street may be four or five storeys high.

The truck carrying both lights and electricians arrives. The men unload the equipment and carry it wherever needed. Then they start running cables from the power wagons to the lights.

Lights must be placed behind every window and store front, which is supposed to be occupied. Also, lights are placed in doorways and at the sides of sets to throw sufficient light upon the street for camera requirements. As the cameras are moved from place to place, to "shoot" from the different angles, the lights are moved with them.

The electrical power used on "location" is furnished by power wagons. These are stationary transformers on trucks. A highline is tapped, the current passing through the transformers.

Qualifications and Salaries

The Superintendent of the Electrical Department is in charge of all electricians and of all electrical equipment.

The qualifications are: a thorough knowledge of general electrcity and a special knowledge of studio lighting as well as the ability to handle men. The salary ranges from $100.00 to $200.00 per week.

The Chief Company Electrician is in charge of the electricians and of the equipment in each separate company. (By company is meant the particular unit making a picture.) This chief electrician is called a "gaffer."

The qualifications are: enough knowledge of photography to be able to detect defects in the lighting of a set, and the ability to handle men. The salary is $9.00 per day, time and half for overtime.

The Electricians, called "juicers," are the actual operators of "broads" and spotlights. "Broads" are arc lamps, or incandescents, in box-shaped containers. They are used exclusively at the side of the camera lines. Spotlights are arcs or incandescent lamps in cylindrical containers with adjustable magnifying lenses.

The qualifications are: enough knowledge of electricity to be able to connect a cable to the right fuse box and to change carbons in arc lights; enough physical strength to haul around the heavy electrical equipment. The salary is $6.00 per day, time and a half for overtime. (Most electricians receive very good sized pay checks at the end of the week, because they usually work overtime.)

Sun Arc Operators are graduate "broad" and spotlight operators. They operate lights which contain motors.

The qualifications are: a good knowledge of set lighting; knowledge of rotary lamp operation. The salary is $7.00 per day and time and a half for overtime.

Electrical Shopmen are those who repair the lights and equipment used in the making of pictures.

The qualification is a thorough knowledge of arc lights, incandescents, cables, rotary lamps, and electrical repairing. The salary is $8.00 per day.

Electrical Construction Department

This department has charge of all electrical wiring and repairing in the studio, and keeps the power wagons and huge power motors in condition.

The Electrical Construction Engineer is in charge of all electrical construction work in the studio, but he has nothing to do with the lighting of sets.

The qualifications are: a thorough knowledge of electricity, electrical construction work, electric motor wiring; the ability to handle men. The salary ranges from $100.00 to $200.00 per week.

Construction Electricians work under the electrical construction engineer.

The qualifications are: a knowledge of ordinary electrical construction work; ability to do general electrical repair work. The wage is $8.00 per day.

WRECKING OF SETS

The wrecking of sets is done by the grips. These men work under the supervision of the stage manager. Grips also are used as "stand-bys." This means that during the actual "shooting" of a picture the grips stand by, on the set for emergency work, such as: moving the wall of a set, placing "niggers" and flats, moving furniture to make room for a camera, placing scenic backgrounds, etc.

Qualifications and Salaries

The Grips wreck sets and work as "stand-bys."

The qualifications are: knowledge of wrecking sets and knowledge of rough carpentering. The wage is $6.00 per day, time and a half for overtime.

The Grip Foreman is in charge of a crew of grips.

The qualifications are the same as those of ordinary grips, plus the ability to handle men. The wage is $7.00 per day, time and a half for overtime.

The Company Grip is a grip attached to a "shooting" company. He is the general "handy man" during the making of a picture.

The qualifications are: ability to do small jobs of emergency carpentering, great alertness, ability to move quickly, and general usefulness. The salary ranges from $55.00 to $65.00 per week.

(In the making of talking pictures, four or five grips are necessary. The camera boxes are heavy and must be moved frequently.)

Chapter V

THE CAMERA DEPARTMENT

The importance of the cameraman's work, in the making of a picture, cannot be exaggerated; for the cameraman brings to the audience the story, the sets, the costumes, the actors and actresses, and the achievement of the director. The angle from which a scene is taken frequently decides the dramatic as well as the pictorial value of the action.

Every department of production revolves around the cameraman. If the construction or the painting of a set does not suit him, i. e., if lines or angles of a set offend his idea of the possibilities of good photography, the set is changed; if the make-up of an actor or of an actress appears faulty to the cameraman's trained eyes, that make-up is changed.

Sometimes, an expensive gown is designed for an actress but, if the cameraman decides that this gown will not photograph well, it is discarded and a new one is made.

The day before a set is to be photographed the cameraman ascertains from the director the approximate number of scenes which are to be taken on that day. He then tells the chief electrician the number and the kind of lights he will need.

When locations are to be used the cameraman goes out to the location, before the actual "shooting" of the picture, and chooses those locations which have the greatest pictorial value.

Usually the camera staff of a company, making a silent picture, consists of: the first cameraman, the second cameraman, assistant cameramen, and the still cameraman. However, as many as ten or more cameramen have been used to photograph some unusually large and spectacular scenes.

In the making of a talking picture, there are generally four or five cameramen used, because the close-ups, medium shots, long shots, group shots, etc., are taken at the same time. The cameras are housed in sound-proof boxes, which are placed in a semicircle at the open side of the set. The distance of the various "shots" is obtained by using telescopic lenses.

The Camera Department

The camera is very intricate and complicated, and the cameraman must be familiar with the workings of its various parts. The cameraman's profession is one which requires long and tedious apprenticeship, at a very low salary. When he has mastered his craft, he richly deserves the high salaries paid in this profession.

Qualifications and Salaries

There is a Chief of the Camera Department in every studio. This title is largely an honorary one because, while the chief of the camera department has authority over all the other cameramen, in the matter of policy, etc., he does not actually employ them. The production department employs them.

The chief of the camera department is given this title usually because he is the best cameraman in the studio. He is really an ace cameraman, who works as a first cameraman on the important pictures and who works in an advisory capacity on the photographing of all the pictures made in the studio.

The qualifications are the same as those of a first cameraman. The salary ranges from $350.00 to $500.00 per week.

The First Cameraman, called the chief *company* cameraman, has full charge of the actual "shooting" of a picture. The responsibility for the photography rests entirely with him. He directs the lighting of the sets for every scene. Frequently, this takes a long time, especially if a very large set is being photographed. He directs the placing of every light, and tests its effect by looking through the camera. The lights must be placed so that every portion of a set is lighted properly.

Even after all the lights are placed, the cameraman sometimes finds that several of the lights interfere with others. The whole company has to wait until these lights are rearranged. If the top of a polished table shows an interfering highlight, the table is moved or changed and the lights are readjusted.

When the cameraman is thoroughly satisfied with the lighting of the set, the director rehearses the scene so that the cameraman, watch-

ing the rehearsal through the lens of the camera, can see if the characters will be lighted properly throughout the entire action of the scene. After this rehearsal, if the cameraman is satisfied with everything, he tells the director that he is ready, and the scene is taken.

The qualifications are: a thorough knowledge of photography; an extensive knowledge of lighting and photographic composition; the ability to advise the director how to place the action of the scene so that every expression of the actors and actresses will register effectively. The salary ranges from $150.00 to $500.00 per week.

The Second Cameraman "shoots" what is called the "foreign negative." This negative is sent to Europe so that many prints can be made from it for foreign distributors.

The second cameraman does not share the responsibility for the lighting of the sets. He merely sets his camera at the side of the first cameraman's and starts to grind when his superior gives the word. However, the first cameraman usually consults the second cameraman when a difficult scene is to be taken.

The qualifications are the same as those of the first cameraman, except that he has not had as much experience. The salary ranges from $150.00 to $250.00 per week.

The Assistant Cameraman is usually an apprentice cameraman. He takes care of the camera, cleans and oils it every day, carries it from scene to scene and loads the magazines with raw film.

In the making of silent pictures, the assistant cameraman holds up a slate, on which are marked the numbers of the scenes, in front of the camera, so that the cameraman can photograph these numbers on the film after each "shot."

In the making of talking pictures, the cameraman punches the numbers of the scenes and his own individual stamp on the film.

The qualifications are: alertness and ordinary intelligence plus the ambition to become a cameraman. The salary ranges from $30.00 to $40.00 per week.

The Still Cameraman takes "stills" of all the sets used in a picture so that, if the furniture and props are moved or if the same set is to be used at different periods of production, the property men

will know just where to place all the props by looking at these stills.

Also, all advertising lithographs and display pictures used in front of theatres are taken from stills. Therefore, the still cameraman must know how to place the actors and actresses in poses which will show outstanding characterizations, the big moments of the story and scenes which will arouse interest and curiosity.

The qualifications are: a knowledge of portrait photography; knowledge of the lighting of sets; the ability to group characters in interesting poses. The salary ranges from $75.00 to $150.00 per week.

The CLERK OF THE CAMERA DEPARTMENT works under the supervision of the chief of the camera department. This clerk keeps a record of the amount of film used by the various cameramen and sees that the film "shot" during the day is taken to the laboratory. He instructs the laboratory to develop and print the footage of each production, according to the directions of the cameraman who "shot" the particular film. He also takes care of the scene library, and has charge of the ordering of replacement parts for the cameras.

The qualifications are: knowledge of the various parts of the camera; general knowledge of the developing and printing of film; and an understanding of the distinctive qualities of every kind of film. The salary ranges from $50.00 to $75.000 per week.

SCENE LIBRARY

Every studio maintains a scene library which contains a great number of stock "shots." This is a collection of scenes taken in previous pictures and of special scenes taken by the cameramen for future use, such as: scenes of actual streets, of leading cities of the world, of famous historic spots, of train wrecks, of burning buildings, of falling aeroplanes, of floods, of parades, of cafe and ballroom crowds, etc.

There are hundreds of thousands of feet of film in these libraries and every scene is catalogued carefully. The clerk of the camera department takes care of this library, adding scenes to it from time to time.

These stock "shots" are used in pictures for many reasons, such as: to save the cost of large crowds of extras, where it is not necessary to show the principals in the same scene; to save the cost of traveling to distant points for a single background "shot"; to save the cost of building miniatures, etc.

TRICK PHOTOGRAPHY

Trick photography, i. e., the photography of stunts, unusual feats, bizarre effects, etc., is accomplished by camera processes so involved and so complicated that only experienced cameramen can understand them. Therefore, to bring this subject within the understanding of an outsider, illustrations must be used, and technical language and detail will be avoided.

If the script calls for a scene in which a character sees the image of another character appearing before him, this scene is photographed by means of double exposure. The camera is focussed upon a piece of glass with a black cloth background. The image of the second character in the scene is thrown upon this glass by means of a mirror, and the cameraman photographs it. This scene is timed so that the appearance and disappearance of the image will correspond exactly with the action of the regular scene. The regular scene is "shot," and both scenes are developed. Then one print is placed on top of the other and rephotographed.

When the story calls for a scene of two men fighting upon the ledge of a building, ten or twenty storeys above a busy street, a replica of the ledge of the building is built in the studio. The characters perform the action upon this ledge, fighting, slipping on and off the ledge several times, etc., and the cameraman photographs the action on the studio stage.

Then, the cameraman leaves the studio and takes his camera up to the roof or the ledge of the real building, corresponding to the one used in the studio. He takes "shots" of the traffic and of the crowds in the street below. Both films are put together and rephotographed. When such a scene is shown on the screen, the audience receives the

illusion of the two characters fighting on the top or ledge of a real building, overlooking actual streets.

Double exposure is also used when a player is acting a dual role, i. e., playing two parts in the same picture.

For example, if an actor is playing one part as Dick and the other as John and if, as Dick, he has to talk to John (himself) in the same scene, the photographing is done in the following manner:

A chalk-line is drawn on the floor of the set, dividing it into two sections. The cameraman blocks off one-half of the camera lens, so that only half of the film is exposed. The exposed portion of the film photographs the action of Dick and other characters acting on one half of the set.

Then, the exact amount of film used in the scene is ground backwards in the magazine of the camera, and the other side of the film is exposed. The actor, playing the dual role, changes his costume and make-up and dons those of the second role. Then the cameraman blocks off that side of the lens through which he has been photographing and, with the same film, photographs the action of the players on the other half of the set.

Every movement and gesture of the entire scene is timed carefully so that, when the action on the second half of the set is taken, Dick's and John's actions will match perfectly. The photographing of double exposures has to be done many times and it is extremely delicate and difficult work.

Chapter VI

WARDROBE

Some studios maintain very large wardrobe departments, while others rent most of their costumes from costume houses.

The wardrobe department employs designers, fitters, dressmakers, and a wardrobe mistress.

Qualifications and Salaries

The Designer is given an outline of the story and a description of the screen character of the actress for whom a gown is to be designed. Frequently the designer consults the star, the director and the cameraman, because these gowns must be not only beautiful but appropriate as well. In fact, half of the characterization often depends upon the picturesque and symbolic qualities of an actress's gown.

After the gowns have been used in the picture for which they were designed, they are placed in the stock of the general wardrobe for the use of extras or atmosphere players in subsequent pictures.

The designer also designs gowns for lesser picture characters, when the picture calls for special and unique costumes.

The qualifications are: originality and artistic skill in designing gowns; knowledge of photographic requirements; ability to transform the character suggestions into silk and satin significance. The salary ranges from $100.00 to $200.00 per week. (There are some famous men designers, mostly foreigners, who design gowns for the studios, and they are paid extravagant sums for their work.)

The Wardrobe Mistress is in charge of the general wardrobe. She takes care of all the stock costumes and, when extras are sent to her to be dressed, she chooses their costumes and makes any necessary repairs. She also keeps the costumes in good condition and sends them to be cleaned when they are soiled.

The qualifications are: ability to choose costumes to suit the types of the various extras; knowledge of the kind of costumes appropriate

for use in the different types of picture stories; ordinary seamstress ability. The salary ranges from $30.00 to $40.00 per week.

The FITTERS assist the designer and, in some cases, make suggestions on the actual designing of the gowns.

The qualifications are the same as those of ordinary skillful fitters. The salary ranges from $35.00 to $60.00 per week.

The DRESSMAKERS or seamstresses make the costumes and gowns according to the instructions of the designer and of the fitters.

The qualifications are ordinary dressmaking ability and a talent for fine and delicate needlework. The salary ranges from $30.00 to $50.00 per week.

HAIRDRESSERS AND WIG MAKERS

Every large studio employs hairdressers and wig makers.

The HAIRDRESSERS not only dress hair but also originate new styles of coiffures.

The qualifications are the same as those of any skillful hairdresser, plus a knowledge of what types of coiffures will photograph well and a knowledge of period and foreign hairdressing. The salaries range from $30.00 to $50.00 per week, but most hairdressers receive lavish tips and presents from the stars. (Some of the studios hire hairdressers for individual hairdressing. The pay for this work varies according to the style of coiffure.)

The WIG MAKERS make wigs for both men and women. Frequently an actress, whose hair is bobbed, has to wear long hair in a picture or one, whose hair is dark, must have blonde hair. The wig makers study the style of hairdress described in the script, as well as the type of wig which will be most becoming to the actress and design their work accordingly.

They also make wigs and false beards for the actors and dress these wigs and beards every day before the scenes are taken.

The qualifications are: the ability to make all kinds of wigs, beards, mustaches, etc.; knowledge of period and foreign hairdress, and knowledge of photographic requirements. The salaries range from

$75.00 to $150.00 per week. (Sometimes the wig makers are paid a sum for each wig made. Also, a great many wigs are made for the studios by outside hair goods stores.)

Make-up Artists

Although most actors and actresses put on their own make-up, every large studio employs make-up artists.

These make-up men have made a special study of all kinds of make-up, and usually they are very clever and accomplished in this work. They devise difficult and unusual make-ups for special and eccentric roles. They also make up the extras when the script calls for mobs of Arabs, Chinese, Indians, Malays, etc.

The qualifications are: knowledge of photographic color requirements; knowledge of the skin coloring of the various races, and ability to make scars, facial deformities, and even artificial features. The salaries range from $50.00 to $75.00 per week.

Costume Houses

Special uniforms and various costumes for men are made to order or rented from the costume houses. There are several of these costume houses in Hollywood and in Los Angeles which cater to the studios.

These costume houses keep thousands of uniforms and costumes of every country and of every historical period in stock. The rentals paid by the studios to these houses amount to hundreds of thousands of dollars yearly.

In addition to military and naval uniforms, the stock of these houses contains uniforms for policemen, mailmen, firemen, subway guards, bank watchmen, bell boys, elevator operators, waiters, etc.

There is also a feminine wardrobe department in every large costume house, because no studio contains enough feminine costumes for the requirements of every story.

Chapter VII

CAST

STARS

Stars are those actors and actresses whose names appear upon all advertising in larger type than that of all others, including *the name of the picture itself;* and for whom stories are especially written or purchased.

The story must revolve around the star, and the emphasis of the story must be placed upon what happens to the screen character of the star rather than upon the essence and complications of the plot. Hence the numerous close-ups and the special "bits of business" written into the continuity for the star's performance.

Many of the really talented stars insist that the story shall be much more than a mere starring vehicle. Charlie Chaplin, for example, devotes great energy and care to the construction of the story and, being a true artist as well as a "good sport," gives all the important players in his cast the opportunity to make the best of their talents.

Any individual who could clearly define the qualifications of a star would deserve a salary of a million dollars a year. The most astute and experienced producer is unable to predict, with any degree of certainty, a player's chances for stardom. *The public chooses the stars.*

An actor plays a small bit in a picture. His work stands out. The critics comment. The fans write letters. Soon the producer, sensing the demand of the public or the possibility of such demand, gives the actor a more important part. He makes a better impression in the new part. Public approval grows more articulate. Other producers become interested. Rumors fly around Hollywood:

"Did you hear about Jimmy O'Neil?"

"Sure, I know what I'm talking about. He's going to get a contract—did a bit as a waiter in 'MARY'S LAMB'—registered great. Then he got the reporter part in 'BROADWAY SONG'—trouped like an old-timer. Now Metro's signing him up for the juvenile lead in 'GOING OVER'—he's a comer, all right."

Then if, as they say in Hollywood, "he gets the breaks," and gives a splendid performance in his new role, reports start pouring in from all over the country. Exhibitors write "My patrons liked Jimmy O'Neil—let's have more of him."

Soon he is featured and, if the fans show by their offerings at the box-office that they want more and more of Jimmy O'Neil, he is made a star.

Personality is sixty per cent of a star's drawing power. Beauty in a woman and handsome features in a man come next. No matter how attractive-looking players may be, they will not succeed unless their faces possess *photographic sensitiveness.* Talent comes next.

If this rating seems disproportionate, recall the success of Valentino and Wallace Reid (may they have found great happiness) and consider how many gifted actors have failed to receive even half as much public acclaim as they have earned.

These actors were not Sir Henry Irvings nor Herbert Beerbohm Trees, but *they had personality.*

However, this does not mean that screen stars possess a great amount of personality and only a small degree of talent. Janet Gaynor, for example, has more genuine dramatic ability than fifty so-called stage celebrities; little Frankie Darro could *teach* many of the trained actors; Mary Pickford has forgotten more than some of the legitimate stage artists ever knew. A great star usually possesses that wonderful box-office trinity—personality, beauty, talent.

The salaries of stars vary. Some of them have received as much as $15,000.00 per week. Why? Because the public liked them, wanted them, demanded them. Very popular stars do not have to ask for increases in salary at the end of their contracts. The producers bid against each other for their services merely because they know that the public will pay much money to see these stars.

SUPPORTING PLAYERS

FEATURED PLAYERS are just one degree below the stars. Frequently there is more than one featured player in a picture. Sometimes the featured players are the principals of the story; sometimes they are merely the supporting players.

For example, Bessie Love, Charles King and Anita Page are the featured players *and the principals of* "THE BROADWAY MELODY," while in "COQUETTE" Johnny Mack Brown is only a featured player supporting the star, Mary Pickford.

Featured players, whether under contract or free-lancing, receive from $500.00 to $3500.00 per week. Regular supporting players, contract or free-lance, receive from $100.00 to $2000.00 per week.

A character actor or actress is one who portrays distinct characterizations. A "straight" actor is one who plays ordinary roles. For example, Jean Hersholt and Rudolph Schildkraut are character actors (two of the finest actors ever born); Dick Arlen and "Buddy" Rogers usually play "straight" roles.

CONTRACT PLAYERS are actors or actresses who are under contract to one company or producer, and who are paid a certain weekly salary whether working or not. Frequently a producer loans a contract player to another producer for one or more pictures. The borrowing producer usually pays the lending producer a weekly sum for the loaned player's services which exceeds the regular salary stipulated in the player's contract. However, the player does not receive this increase in salary.

FREE-LANCE PLAYERS are of two kinds, e. g., players who are in such great demand, usually for character roles, that they can make more money by signing up for one picture at a time than they can by signing a yearly contract with one producer; and players who are free-lancing because they have not been able to secure a contract.

CHILDREN acting in motion pictures are usually supporting players, though some have been featured and a few have been

starred. Some children are under contract, but the majority of them are free-lances and extras. When babies are used in a picture, they are held in the best place in the world—in their mothers' arms—until the director needs them.

The mothers or guardians of "picture children" represent them in the signing of contracts and bring the youngsters to and from the studio. The education of these children is carried on by *regular public school teachers* during the production of pictures. Between scenes these children have a great amount of spare time and this is utilized by the teachers in holding classes on the studio stage, "on the lot," and on location.

It is impossible to list the qualifications of child players, because they are so varied. Some children possess extraordinary acting ability; some merely look dear and lovable, playing small bits; some are just "kids" in crowds, school scenes, etc.

The salaries range from $5.00 per day to $1000.00 per week. (A few child stars and featured players have received more than the above.)

"BITS" are small parts, such as bell hops, hotel clerks, butlers, mailmen, policemen, firemen, waiters, chauffeurs, college students, etc., and those playing these parts are called "Bit Players."

For example, if the feminine lead in a scene is sitting at a cafe table waiting for the male lead, and the script calls for some young boys, trying to flirt with her, the parts played by these boys are called "bits." "Bit Players" receive from $10.00 to $50.00 per day.

EXTRAS, or atmosphere people, are men, women, and children who work in street mobs, banquet scenes, crowds at fires, accidents, prizefights, etc.

They receive from $5.00 to $10.00 per day. When working as high-class atmosphere, i. e., in evening dress, they receive as much as $15.00 per day.

DOUBLES are those who take the place of actors and actresses in dangerous and uncomfortable scenes, such as automobile accidents, riding wild horses, falling off cliffs, taking long plunges into water, performing aeroplane stunts, etc.

Their pay depends upon the kind of stunt performed and the amount of danger involved. They receive from $25.00 to $2000.00 per stunt. (Sometimes doubles are hired merely to have their legs or hands photographed in special scenes.)

FREAKS are those people who derive good fortune from their misfortunes, i. e., they are hired because of their deformities or disabilities. They receive from $10.00 to $25.00 per day.

PROFESSIONAL DANCERS are employed as doubles, as specialty dancers and as chorus girls. Frequently an actress, who has had no professional training in dancing, has to play the role of a famous dancer. In such a case, the casting director secures a dancer who closely resembles the actress. Then two dancing costumes are made exactly alike, one for the actress and one for the double.

The scene of the actual dance is taken in long shots or medium shots, and close-ups of the dancer's legs are taken, as well as close-ups of the actress. Clever cutting creates the illusion that the actress is doing the dancing.

When large groups of dancers, ensembles, are used, they are hired from theaters or dancing schools. Now that the producers are making so many musical shows for the Talkers, many dancers are being employed. The salary of dancers ranges from $10.00 to $50.00 per day.

HORSEBACK RIDERS, when used in pictures, furnish their own horses or rent them from stables which cater to the studios. Most of these riders are regular cowboys, and some of them are extraordinarily skillful horsemen. A few women riders also work in pictures.

Ordinary riders receive $10.00 per day. $7.50 for their riding and $2.50 for their horses. (If a rider has to fall off a horse in a scene, he receives about $5.00 per fall, unless the fall is a particularly dangerous one. For special stunt riding, he is paid at the same rate as that of a regular double.)

PRIZEFIGHTERS, regular professionals, are used in prizefight scenes. In addition to playing roles, they also give suggestions to the actors who engage in picture fights. They receive from $15.00 to

$50.00 per scene. (If they are famous prizefighters they receive sums commensurate with their fame.)

Duelists, usually fencing masters, sometimes act in pictures, but as a general rule they are hired to train and direct the actors in dueling scenes. They receive from $15.00 to $50.00 per day.

Many kinds of animals, fowl, snakes, etc., are used in pictures. Trained animals, especially horses and dogs, earn large salaries for their owners or trainers.

Universal Studio maintains its own zoo, barnyards and stables, but most studios rent their animals by the day or week. The owners receive from $10.00 per day to $1000.00 per week for the services of their pets.

CASTING

Every studio has a casting department. Through this department the casting director and his assistant hire the cast for every picture.

The Casting Director keeps on file several photographs of every actor and actress and all data concerning them, such as age, nationality, height, weight, complexion, color of eyes and hair, type of figure, quality of voice recording, and accomplishments such as ability to ride, dance, sing, play various musical instruments, fence, swim, perform athletic stunts, etc. He also keeps photographs and records of animals, birds, etc.

Before casting a picture, the casting director reads the script of the story. He studies the requirements of the various roles and then decides upon several possible players for each role. He interviews these players, makes salary arrangements, and sometimes signs contracts. Contracts are of two kinds: long term and individual picture contracts.

The choice of players for very important roles usually is made by the director, supervisor or producer. The casting director, in such cases, merely arranges the details of employment.

The qualifications are: knowledge of the talents of all actors and actresses; ability to learn at a moment's notice what players are available; knowledge of the players' salaries and of their past records as

Casting Agents

"good or bad troupers"; diplomacy in handling temperamental performers. The salary ranges from $100.00 to $200.00 per week.

The Assistant Casting Director has charge of the casting of all the "bits" and extras. When these are required, the assistant director gives the assistant casting director a list of how many, and what types of people are wanted.

The qualifications are: knowledge of the different types of extras, ability to judge what types are suitable for the various kinds of pictures. The salary ranges from $50.00 to $75.00 per week.

The Casting Agents sign contracts with freelance actors and actresses. They act as business representatives for the players, secure contracts, arrange terms, etc., and for this service they receive a commission of ten per cent of the players' salaries. They employ "contact" men or women who spend most of their time in the studios ascertaining when the various productions will start and how many, and what types of, players they will require.

Chapter VIII

DIRECTORS

It is impossible to give a detailed list of a director's qualifications. Some directors make excellent sea pictures; others excel in society dramas; others in comedies, Westerns, etc. Usually when a director steps out of his special sphere he is not successful.

The Director is responsible for the acting of the players, the motivation of the picture, the tensity of the drama, the naturalness of every movement, the meaning of every gesture, the accuracy of the character delineations, the interpretation, the tempo, and the rhythm of the story. He is also responsible for the pictorial beauty of every scene, because he conceives the composition of the photography.

In the last analysis he is responsible for the work of the art director, of the cameramen, of the set dressers, and of every person engaged in the making of a picture. The director's duties have been increased by the introduction of sound and dialog pictures. Now he must listen to the enunciation and modulation of the players' voices as well as watch the action of the scene.

The salary ranges from $200.00 to $5000.00 per week. Sometimes the directors are hired for one picture only and receive as high as $75,000.00 per picture.

Dialog Directors are hired to work with the regular directors. They rehearse the characters in the speaking of lines, teaching them correct tone and emphasis, and they superintend the dialog in the actual making of the picture.

All directors rehearse the players before the scenes are taken, but the dialog directors must rehearse the players for a much longer period in talking pictures than in silent pictures.

The qualifications usually are the same as those of a successful stage director. The salary ranges from $500.00 to $2500.00 per week, except when a dialog director is also the principal director of

the picture. In this case he receives from $3000.00 to $5000.00 per week.

The ASSISTANT DIRECTOR takes care of all the detail work for the director. Before the picture starts, he confers with the production manager, who arranges the "shooting" schedule, allotting the correct amount of time for the photographing of the various sequences of the story. During production, the assistant director sees that the players are ready for their scenes when the director calls for them, and that they are wearing the correct costumes. He also has charge of the "bits" and extras, estimates from the script how many and what types will be needed and then sends out orders for these people through the casting office. When the "bits" and extras come to the studio, he examines their make-up, their costumes, etc., and decides whether or not they are the right types for the picture.

Toward the end of the day he goes around to the various extras, telling some to return the next day for further work and others that their work is finished. That evening he telephones to the principals and important players, notifying them where and at what time they will work the next day. He also assists the director in directing the action of the mobs and of small "bits of business."

The qualifications are: knowledge of the details of picture making, knowledge of the correct types for the various kinds of pictures, ability to make a "shooting" schedule, ability to handle large crowds of people. The salary ranges from $75.00 to $150.00 per week.

The TECHNICAL DIRECTOR supervises the details of special pictures. For example. if the story concerns army or navy life, or is laid in some foreign locale or is of some particular historical period, the studio employs the technical director who is most familiar with that type of story. He does not actually direct the scenes, but he advises the director constantly concerning the customs, costumes, and habits of certain countries, the correct uniforms to be worn, details of military drill, etc.

The qualifications are: an accurate knowledge of the various historical periods and of foreign countries; a great aptitude for detail; ability to describe technical matters in such a way that his suggestions will be carried out correctly by the director, the art director, the set dressers, and the cameraman. The salary ranges from $100.00 to $150.00 per week.

Chapter IX

LOCATIONS

Motion pictures often require one or more locations. Since the large studios usually have several pictures in production at the same time, it is necessary to employ a man who devotes his entire time to the finding of suitable locations. He is called the Location Manager.

The Location Manager is provided with an automobile in which he drives all over the state (for long trips he goes by train or boat), taking snapshots of various types of location scenes for picture backgrounds. He reads scripts, confers with directors and cameramen as to pictorial requirements, and consults the production manager with regard to production costs. If the budget for a picture is low, the location manager must find inexpensive locations, i. e., those close to the studio, so that transportation costs will not be excessive.

When the director chooses a ranch, a particular house, or a private swimming pool, for his location, the location manager arranges with the owners for the amount of rental to be paid for the use of their property. He also has charge of the hotel and travel reservations for the cast and staff of a traveling company.

When the company goes on location to the desert, mountains, or to any place where there are no hotel accommodations, he arranges for the hiring of a commissary agent who supplies the food and the sleeping accommodations for the entire company.

The qualifications are: ability to find appropriate locations; enough knowledge of photography to recognize the *pictorial possibilities* of locations; knowledge of the roads and general geography of the state. The salary ranges from $75.00 to $100.00 per week.

The Commissary Agent establishes a regular commissary department on location, providing the food, tents, cots, bedclothes, and all supplies. Sometimes these locations look like "little cities of the

plains." The producers pay the cost of the company's food and lodging, but cigarettes, tobacco, candy, make-up, and small miscellaneous articles are sold at the commissary store.

The commissary agent signs a contract with the producer to furnish all supplies for a stipulated amount of money. He employs the cooks and pays them at the rate of $10.00 to $15.00 per day.

No commissary agent is hired when the location is close enough to Hollywood for the members of the company to return every evening. On such locations the studio supplies the midday lunch.

There are several catering companies in Hollywood that make special box lunches for locations. These lunches consist of sandwiches, fruit, a piece of cake or pie, and a pint of iced milk. The catering company delivers these lunches to the locations and charges the studios from twenty-five cents to seventy-five cents per lunch. These lunches are also sold for night work, to be eaten at midnight if the company works after that hour.

TRANSPORTATION DEPARTMENT

The Transportation Department contains garages in which are numerous trucks, transportation cars, and ordinary automobiles, and employs truck drivers, chauffeurs, and mechanics. The cars which are used for the transportation of players to locations and for the camera crew and equipment, are usually heavy seven-passenger automobiles. Smaller and lighter cars are used for the general business of the studio. The big trucks carry the heavy electrical equipment, props, and special portions of sets.

The Superintendent of the Transportation Department supervises the work of the various employees and assigns the chauffeurs and drivers to the different companies.

The qualifications are: knowledge of auto repairing, general knowledge of the geography and road conditions of the state of California, so that he will be able to assign the right kind of cars

for rough traveling; ability to handle men. The salary ranges from $75.00 to $100.00 per week.

The Truck Drivers are employed to drive the trucks which carry all materials used in the making of pictures, such as, building materials, props rented from furniture houses and prop houses, portions of sets for locations, fire apparatus, electrical equipment, lights, etc.

The qualifications are: ability to drive heavy trucks, knowledge of the various roads, skill in loading fragile portions of sets. The wage ranges from $7.00 to $8.00 per day, time and a half for overtime.

The Chauffeurs drive the players, the staff, and the cameramen to and from location. They also drive for the various company officials on business trips and general errands.

The qualifications are: knowledge of the city and of all the state roads, expert driving ability. The salary ranges from $35.00 to $50.00 per week. (Large buses are hired for the transportation of enormous crowds of extras.)

The Auto Mechanics work in the studio garage repairing the trucks and automobiles.

The qualification is an expert knowledge of auto repairing. The wage ranges from $7.00 to $8.00 per day, time and a half for overtime.

Chapter X

THE LABORATORY

The Laboratory has charge of the developing, printing and tinting of film. Some of these laboratories are a part of the studio and others are private enterprises.

At the end of every "shooting" day, the cameramen remove the rolls of film from the camera magazines, put them in film cans, and send them to the laboratory. The next evening the developed film is shown in the projection room to the director, cameramen, various officials, and to some of the principal players; so that they may see the results of their work, correct errors, and decide what scenes are to be retaken. This is called looking at the "rushes."

If the picture is synchronized or contains dialog, the recording is reproduced in the projection room, so that defects may be eliminated.

The actress, viewing the picture in the projection room, may decide that her make-up was unsatisfactory and the photography unflattering; the cameraman may see some defect in his work caused by a flickering light or by the incorrect painting of sets; the director may think that the acting of a certain scene has not interpreted his ideas, or that the voice-recording is imperfect, and decide that the scene must be retaken. Sometimes the defects in a picture are due to incorrect developing and printing. The cameraman brings these defects to the attention of the laboratory superintendent and they are quickly rectified.

The basic principle of motion picture developing and printing is the same as that of ordinary photograph developing, except that the work is on a larger scale and necessitates the use of special machinery.

The laboratory developing room contains many narrow, deep tubs, which are filled with developing fluids. The machinery in this room is so constructed that the film fits into the sprockets of the film track, operating in such a way that the film is continually immersed

in the fluid. After the developing is completed, other machinery carries the film into different tubs for washing or tinting. From here the film is taken to the drying room.

The drying room contains several large drums, which are soft-surfaced so that the film will not be scratched. The film is wound on these drums, which revolve at a high rate of speed until the film is dried. The film is then ready to be projected for the "rushes."

The SUPERINTENDENT OF THE LABORATORY has charge of all the work and is responsible to the cameramen for the carrying out of their special instructions. He employs the developers, washers, dryers, projectionists, and office staff.

The qualifications are: knowledge of photography, knowledge of the distinctive qualities of the various kinds of raw stock, expert knowledge of developing, printing and tinting; ability to handle men. The salary ranges from $75.00 to $200.00 per week.

DEVELOPERS OF FILM do the actual developing, mix the different acids required, and time the immersion of the film in each separate fluid.

The qualifications are: knowledge of acids used in developing, knowledge of photographic requirements, knowledge of the qualities of the different kinds of film. The salary ranges from $8.00 to $10.00 per day.

WASHERS AND DRYERS are usually unskilled laborers who are serving their apprenticeship in the laboratory. The salary is $30.00 per week.

The PROJECTIONISTS are the operators of the projection machines in the small room—"baby theater"—where the directors and others view the "rushes."

The qualification is: ability to operate a projection machine. The salary ranges from $35.00 to $50.00 per week.

TITLE BACKGROUNDS

All silent and part-dialog pictures must have titles. Sometimes these titles have especially designed backgrounds for the purpose of symbolism and of artistic or comedy suggestion.

The making of title cards and backgrounds is a profession in itself, because all the work is done by hand. The lettering of the titles and the background scenes are drawn by trained artists. These designs are submitted to the director or producer who chooses which type he will use in his picture. The titles and backgrounds are then painted upon special cards, photographed, developed and printed.

It is impossible to give the salary of the makers of title backgrounds, because these men work for private concerns.

FILM EDITING

The cutting department edits the pictures after they have been filmed. In this department are film editors, cutters, assistant cutters (negative cutters), and patchers.

The scenes of the picture are numbered on the film but, as these scenes are not "shot" in the order of the script numbers, the developed film comes from the laboratory to the cutters in long rolls of non-consecutive scenes. The cutters break down the film and reassemble the scenes in their proper sequence.

The Film Editor is in charge of the cutting department and superintends the work of all the cutters. When a dispute arises concerning the cutting of a picture, such as the director insisting that certain "pet" scenes be retained and the cutter insisting that these scenes be eliminated to speed up the tempo of a picture, the film editor is consulted. He usually manages to settle the difficulty amicably.

The qualifications are the same as those of a first cutter, plus diplomacy and the ability to handle men. The salary ranges from $150.00 to $250.00 per week.

The Cutter is the unsung hero of many famous productions. Though his talents are many and his work is of the greatest importance, he rarely receives the credit which is his just due. In a practical sense, he rewrites the continuity—with his scissors—retelling the story more dramatically, more coherently, than it was originally written and directed.

Many directors thoroughly understand the technique of cutting and directly supervise the work of the cutter. Nevertheless, the cutter's skill often saves a poor picture. Unfortunately, he sometimes ruins a good picture by poor cutting.

The qualifications are: expert knowledge of the technique of cutting, knowledge of dramatic values, general knowledge of photography and of continuity, knowledge of censorship restrictions. The salary ranges from $75.00 to $150.00 per week.

The ASSISTANT CUTTERS help the cutters "to break down" the positive film. They also cut the negative film to match the positive film, after the first cutter has completed his work.

The qualifications are general knowledge of cutting and the ability to follow directions accurately. The salary ranges from $35.00 to $65.00 per week.

The PATCHERS, usually girls, patch the film for the cutters. When the cutter assembles his scenes, he merely fastens the various pieces of film together with paper clips and winds the film on metal spools. The patchers unwind these spools, unfasten the clips and, by operating special machines, cement the film ends in such a way that the picture frames will match.

This work does not require experience or special qualifications, because the patching machines are very easy to operate. The salary ranges from $25.00 to $35.00 per week.

Chapter XI

BUSINESS DEPARTMENT

EXECUTIVES

The executives are: producer, associate producer, supervisor, studio manager, production manager, purchasing agent.

Producers are the owners of the companies and they finance the entire operations of the studios, making and distributing the pictures. They guide the policy of the company, regarding the number and types of pictures to be made, and decide the methods of exploitation. Their remuneration, of course, depends upon the yearly dividends of the company.

The Associate Producer is in charge of actual studio production. He is the *right hand of the producer.* He approves the purchase of all stories, the completed adaptations and continuities, and all contracts signed with actors, actresses, directors, writers, etc. He decides what pictures are to be made, when they are to go into production, and the amount of money to be spent on each picture. He is responsible for the success or failure of every production.

The qualifications are: knowledge of screen story material, great showmanship, i. e., knowledge of the public taste and ability to present entertainment attractively; executive ability. The salary ranges from $2500.00 to $5000.00 per week. (Sometimes the associate producer receives a percentage of the profits from picture sales.)

A Supervisor is in charge of a unit making a picture and is responsible for the quality of its production. The supervisor has absolute authority over the particular unit under his supervision.

After he is given the story, play, musical comedy or novel, he decides which scenario writer shall have the assignment for the adaptation, the continuity, the dialog, and the titles. He also chooses the director, the cast, the art director, the cameramen, and the cutter. Like all dictators, he is usually very unpopular, and frequently heated arguments arise when he interferes with the director and others.

The qualifications are the same as those of the associate producer, although the supervisor does not have as much authority as his superior. The salary ranges from $1000.00 to $2000.00 per week.

(The Fox Studio has announced a new policy, abolishing supervisors and appointing in their place an executive production cabinet of three. These men will have their work divided into three separate parts, each member of the cabinet having supervision over a certain number of productions. However, the entire cabinet will attend all story conferences.)

The Studio Manager is in charge of all the trades, the office staff, and the general business of the studio. He directly supervises the work of the property department, the construction department, the transportation department, the purchasing department, etc., but he has nothing to do with the writers, directors, cast, or art department. He may be called the business manager of the studio.

The qualifications are: comprehensive knowledge of all the branches of picture making and of the various trades employed in studios, general executive ability. The salary ranges from $300.00 to $1000.00 per week.

The Production Manager is the business agent for a production unit. He arranges the "shooting" schedule for the unit, manages the affairs of a traveling company, confers with the construction department and the property department, so that the sets for his particular unit will be completed and dressed on time, and does all general business for the production which is under his special supervision.

The qualifications are: general business ability and a knowledge of the various details of production. The salary ranges from $200.00 to $500.00 per week.

The Purchasing Agent of the studio has much the same duties as those of a purchasing agent for any large organization. He buys all the building materials, paint supplies, raw film stock, camera equipment, electrical equipment, automobiles and trucks, office supplies, wardrobe supplies, and does all the general buying for the entire studio.

The qualifications are the same as those of any experienced purchasing agent, plus a knowledge of studio requirements. The salary ranges from $100.00 to $250.00 per week.

(The titles, the duties, the salaries and the powers of motion picture executives vary in the different studios.)

PRESS AGENTS OR PUBLICITY WRITERS

Every studio has a staff of press agents or publicity writers. They arrange publicity stunts and write publicity stories concerning the various productions, human interest articles about the activities of the producers, stars, featured players, directors, writers, and important studio officials.

In the old days publicity writers concocted wild, impossible stories, sensational falsehoods, fake kidnapings and accidents, and managed to induce newspapers to print such things. Today the reputable studios will discharge instantly any publicity writer who deliberately spreads patently false stories.

The qualifications are: great imaginative ability in conceiving publicity stunts, ability to write entertainingly, ability to judge the "human interest" value of a story, knowledge of the characteristics and habits of all studio celebrities, acquaintance with the various newspaper and magazine writers. The salary ranges from $75.00 to $500.00 per week.

(Some publicity writers sign contracts with individual stars, directors and various important personages to write publicity concerning them. A publicity writer who has five or six of these private publicity accounts derives an income ranging from $300.00 to $1000.00 per week.)

OFFICE STAFF

The office staff of a studio is comprised of much the same class of employees as any other large organization, and includes accountants, bookkeepers, cashiers, timekeepers, paymasters, file clerks, mail clerks, secretaries, stenographers, typists, comptometer operators, telephone operators, messenger boys, general clerks, etc.

The qualifications and salaries are the same as those of the corresponding positions in other business offices.

However, many of the stenographers earn from $10.00 to $25.00 more per month than ordinary stenographers because of their experience in transcribing continuity. Naturally they become familiar with the general technique of scenario writing, and so some of them graduate into script girls and continuity writers.

Janitors, Watchmen and Gatemen

Every studio employs janitors, watchmen and gatemen.

The Janitors perform the same work and have the same qualifications and salaries as those of ordinary janitors.

The Gatemen are employed by the studios to see that only the right people enter the studio. They wear uniforms and badges.

The qualifications are: ability to remember faces, courteous manners, great firmness when the wrong people try to crash the gates. The wage is $6.00 per day.

The Watchmen are employed to patrol the studio lots at night. They make regular rounds and punch clocks in various parts of the studios.

The qualifications and salaries are the same as those of ordinary watchmen.

Note

In addition to the professions and trades for women specifically mentioned in this book, the following positions are held by women as well as by men: Readers, Writers of Originals, Writers of Adaptations, Continuity Writers, Title Writers, Dialog Writers, Research Workers, Casting Directors and Casting Agents, Cutters, Publicity Writers. (There have been two famous women *directors,* Lois Weber and Dorothy Arzner.)

Chapter XII

THE TALKERS

The Talkers have brought the voices of the players to the audience and new methods of production to the studios.

They have caused the erection of sound-proof stages; filled the studios with high-salaried sound-technicians; changed the technique of scenario-writing; influenced the art director and the set-builder; put the cameramen in glass enclosures; affected the directing and the acting of pictures; created a new system of lighting; necessitated new machinery in the laboratory; brought directors, players, song writers, singers and dancers from Broadway; developed a new type of studio musician; reduced the number of construction workers, and made Silence the order of the day during actual production.

Sound-proof stages have been built to insure the elimination of all street, construction and mechanical noises, and to permit the company to continue uninterrupted "shooting." These stages are steel and concrete structures built according to plans drawn by architects who work under the supervision of sound engineers. These engineers are sent to Hollywood by the electric company governing the particular process used in the studio.

The sound stages usually are built in sections, each section a sound-proof cell, permitting several companies to "shoot" simultaneously. Some of the studios have utilized their old silent stages by lining the interiors with a cork composition. Other studios have draped monk's cloth around the set being filmed. The results have been very satisfactory.

Many new positions have been created by the Talkers, e. g., sound engineers, sound technicians, monitor men, wax-room operators, theme-song and incidental music composers, dialog writers and dialog directors.

The Sound Engineers are employed by the studios to insure the correct recording of sound and dialog. They are in charge of the entire recording system, the camera motors, the wax-room

operators and superintend the building of sets and of sound-proof stages for dialog and synchronized pictures.

They also devise methods for reproducing certain sounds such as the chugging of a train, the whir of an aeroplane, etc. These engineers are highly trained technicians devoting most of their time to research work.

THE SOUND TECHNICIAN (called technical assistant) sits, telephone in hand, at the director's side. When the director is ready to "shoot" a scene, the sound technician places the microphones near the players and telephones his instructions to the different parts of the system to start the recording and camera motors. When he calls "Interlock," the system is functioning perfectly. The director waves his hand or presses a button and the players start the action and dialog of the screen.

The MONITOR MAN, called the "mixer," sits in a sound-proof box which has a glass front. He watches the action of the scene through this glass, and wears earphones through which he hears every sound made on the set. He operates dials which control the modulation of the voices, increasing the volume of some and reducing the volume of others.

He is the uncrowned king of dialog pictures, because he actually blends the various voices so that they will be of practically the same volume.

The WAX ROOM OPERATORS work in a sound-proof room where the large wax discs and rolls of recording film receive the sounds and voices from the set. They operate the motors of the recording apparatus and the camera motors, so that these motors work simultaneously. Usually there are two wax room operators in a recording room.

"THE SINGING SCREEN"

New York's "Tin Pan Alley" has moved to Hollywood—strum, strum, strum, plink, plink, plink, da-da-di-da—"get this harmony, Bill," fills the air. Numerous pianos are in every studio and the theme-song writers are the "Princes of Screenland."

When the theme-song writer was on the staff of a musical publishing house, he rarely received more than one hundred dollars a week. Of course he was paid royalties on his songs, but royalties, at their best, are uncertain. The motion picture theme-song writer receives from three to five times as much from the producer as he received from his old firm. Rumor says that one theme-song writer is receiving two thousand dollars per week and a large share of the royalties.

If a picture theme-song is very successful, and some of them have been remarkably so, the producer derives a double benefit—the theme-song sells the picture and the producer sells the theme-song.

Unfortunately the tremendous success of certain theme-songs infected some of the producers with theme-songphobia. They ordered theme-songs written for pictures which were absolutely unsuited to songs of any kind. As a result, some very absurd picture songs were written, but in general the theme-songs have been very popular, and some of the melodies have been very beautiful.

Many famous and distinguished composers and symphony orchestra leaders have been hired by the producers to compose special incidental music and to direct the orchestras playing in the studios.

(The salaries for the new positions created by the Talkers cannot be given because of the changing conditions in this new field.)

The art director has had to change his method of designing sets since the advent of sound in motion pictures. At present the sets for sound pictures are much smaller than the sets used for silent pictures and are less in number, though their cost of construction is higher. There are about one-third of the number of sets used in sound pictures as were used in silent pictures, reducing the number of carpenters, painters and laborers employed in their construction. No more imitation iron gratings or false, heavy doors can be used because of the hollow sounds they produce when moved in a scene. For example, if a player has to shut an iron gate in a picture the sound of iron clanging must be recorded.

The lighting of sets has been revolutionized by the Talkers. Silent incandescent lights have been introduced, eliminating the hissing and sputtering of the arc lamps. However, some of the most expert cameramen protested against the use of nothing but incandescents, and the studios devised sound-proof cases to enclose the arc lamps.

The cameras "shooting" dialog pictures are placed in sound-proof boxes and are operated by electric motors. The cameramen sometimes stand outside the boxes and sometimes crouch inside.

The order of the "shooting" of scenes has been changed entirely. The long shots, medium shots, close-ups, etc., are all taken at the same time which, of course, increases the number of cameramen used. The distances of the various "shots" are obtained by the use of telescopic lenses.

For example, the sequence of a dialog picture using several characters is to be "shot" in a set. The camera boxes are placed at the open side of the set in a semi-circle, one camera focusing upon a long shot, another upon a medium shot, and the rest upon individual close-ups.

After the first cameraman gives his orders for the proper lighting of the sets and of the characters, and the director is ready to "shoot" the scene, the camera boxes are closed and locked so that the sound of the motors will not be heard. The monitor man locks himself in his enclosure and prepares to modulate the voices. The sound technician places the microphones before the players and telephones his instructions to the wax room. The motors are started when he calls "Interlock." The cameras start to grind and the rolls of recording film and discs in the wax room revolve at the same time. The director waves his hand or presses a button and the characters start the action and dialog of the scene.

When the scene is completed, the wax room operators play back the dialog for the director and staff. If the director is not satisfied, the scene is retaken.

New machinery has been added to the laboratory and the system of developing has been changed, great care being taken so that the sound impressions on the film will not be distorted.

The cutting of dialog pictures has been changed, also. The cutter formerly cut the film entirely by scenes. Now he must also cut the dialog. Each scene of the recorded film is timed by means of a stop watch. The cutters are equipped with small projectors and reproducers which enable them to watch the action of the scene and to hear the speaking of the dialog at the same time. When cuts are made or when close-ups are inserted, the movements of the character's lips must synchronize exactly with the sound of the voice.

Some dialog picture authorities predict that the theaters of the future will contain a maximum of 1500 seats. They claim that the arrangement of theater seats will be changed radically, the theater being divided into small sections and having twice as many aisles as formerly. Such an arrangement, they say, would diminish the annoyance caused by late arrivals passing in front of the patrons.

Despite widespread reports to the contrary, the Talkers have not said curfew to the majority of the regular picture stars. Indeed, some of the old-time players' voices have recorded more effectively than the voices of many of the stage actors. Most of the screen favorites are secure in their position and it will take more than studied enunciation to remove them from Hollywood.

Many of the experienced stage actors are neither as young nor as beautiful as the average screen star, and the average theater-goer, having learned to expect loveliness of face and figure on the screen, will continue to demand it in the future. Of course, some of the stage stars are very beautiful, but Screenland has more beauty, youth and allure than any place in the world.

Chapter XIII

MISCELLANEOUS

INDEPENDENT PRODUCERS

There are various kinds of independent producers. Charlie Chaplin, Harold Lloyd, Mary Pickford, Douglas Fairbanks, Sam Goldwyn, and others are independent producers, in the sense that they finance their own productions, but they release their pictures through the big organizations.

"Uncle" Carl Laemmle, owner of Universal Studio, is an important and successful independent producer, distributing his own pictures.

Tiffany-Stahl, Columbia, Gotham, Rayart, etc., produce and distribute their own pictures, but on a smaller scale. These producers are classed as "the real independents."

There are also many small independents, called the "Poverty Row" producers, and their pictures are called "quickies," because of the small amount of capital invested in them and the short time devoted to their production.

Every year the independents "are finished," yet the reputable ones continue to make pictures and to make money. In fact, some very worthy and highly successful pictures have been made by the small independents.

PREVIEWS

A preview is the showing of a picture in a theater *before* it is officially released. Many pictures have five and six previews preceding the actual release.

The purpose of a preview is to determine *audience reaction.* Previews usually are given in small neighborhood theaters just before the last evening show. The theater owner pays nothing for the preview except that he reserves seats for the various members of the picture company. At this show, the picture which is being previewed is screened in place of the usual short subjects preceding the regular picture. Some producers choose theaters in different

kinds of neighborhoods in order to secure the reactions of various types of audiences, e. g., high-class residential, working class, and middle class.

The picture at its preview showing is longer than it will be when finally released. The director and the cutter ascertain from the attitude of the audience just where the picture is "draggy" and the necessary cuts are ordered. If a situation or title, intended to be funny, does not get a laugh, that situation or title goes "on the cutting room floor." If another funny situation receives gales of merriment, the scenario writer or gag man decides to build it up for the purpose of getting more laughs. If the dialog is too slow or is poorly reproduced, the defects are noted and the recording is remedied.

After the preview, the various members of the company hold a conference, compare notes, and decide where to cut down the footage, what titles must be eliminated or rewritten, what scenes must be retaken, what dialog must be recorded again. Changes are made after every preview until the producer is entirely satisfied.

PREMIERES

Premieres are the most colorful, most interesting, and most spectacular events in the life of Hollywood. The name premiere is given to the first night's showing of a picture and is the beginning of its official release. The price of admission for a premiere night ranges from five to fifteen dollars per seat, and the largest part of the audience is composed of motion picture celebrities.

An hour or two before the beginning of the performance, the outside of the theater is illuminated by powerful, colored lights, which are brought to the theater and operated by power wagons for these special occasions.

Dazzling colors, shining on the front and sides of the theater, enormous searchlights sweeping across the sky, thousands of excited people waiting on the sidewalk behind the rope lines, struggling to catch a glimpse of screenland's "Four Hundred," radio announcers talking from portable broadcasting stations—all these precede the premiere.

The celebrities arrive in splendid cars. They step out and walk through the roped-off aisle, smiling and bowing—the women wearing some of the most gorgeous gowns ever created, and the men groomed and tailored in a manner surpassing Bond Street or Fifth Avenue. The broadcasters announce the names of the various arrivals, jewels gleam, eyes open wide, hands clap, murmurs grow to cheers when particular favorites appear, and to veritable yells when "America's Sweetheart," Mary Pickford, passes through the throng.

Chapter XIV

CHURCHES, CLUBS AND CAFES

Though Hollywood has an area of only twenty-five square miles and a population of between 160,000 to 170,000, it contains over forty churches.

These churches are well attended. In fact, the newcomer or casual tourist, having previously absorbed much lurid and lying propaganda about the paganism and godlessness of Hollywood, is amazed to see the unusually large attendance at these churches.

The Christian Science churches, for example, are exceptionally well attended, and one of our famous stars is an usher in the leading Christian Science church of Hollywood.

Each of the several Catholic churches in Hollywood conducts an average of seven services or "Masses" every Sunday. All these services are well attended, and at the latest services, not only is all standing room taken but the crowds frequently stand outside the church doors as well. These particular churches also conduct from two to four services or "Masses" on every week day, which are fairly well attended.

The Jewish churches, temples or synagogues also have enormous crowds, and a great many of our leading producers, directors and stars belong to this faith and support their churches splendidly.

One of the most interesting churches is "St. Mary of the Angels," Protestant Episcopal. It is called "The Little Church Around the Corner." Its pastor, the Reverend Neal Dodd, affectionately known as "Father Dodd," is one of the most loved men in the entire motion picture colony. He is a charming, sincere and most kindly man, famous alike for his charity and good-fellowship. He is what Hollywood calls "a fine clergyman and a good sport."

Indeed, all of the churches have large congregations. Not only do the motion picture people attend church, but they also give lavish and frequent contributions. For example, the Church of St. Kevin

on Santa Monica Boulevard was built entirely by means of contributions from the stars, directors, writers, etc., who attend this church.

CLUBS OF HOLLYWOOD

Hollywood's clubs are numerous, very beautiful and their rosters include the names of everyone of importance in motion pictures.

Many formal dinners are given at these clubs, and much of Hollywood's social life revolves around them.

One of the most interesting clubs is "THE WRITERS." Previews for the profession are held here, preceded by impressive formal dinners, and at this club many famous banquets have been given in honor of various celebrities.

Four one-act plays are presented two evenings a month during the season. The price of admission is two dollars per seat and the authors, actors, actresses, and directors lend their talents for these without remuneration.

CAFES OF HOLLYWOOD

It may disappoint you to learn that "cafe life," as it is commonly interpreted, is unknown in Hollywood. Visitors, avid of seeing the "wild life" of screenland, and pantingly eager to watch the stars making "whoopee" in gorgeously draped and sinfully vibrant cafes, are not merely disappointed—they are stunned. Hollywood Boulevard aften ten o'clock at night is one of the quietest streets in the world.

According to the official police records and the investigations of experts, Hollywood is one of the most law-abiding communities in America. It has its scandals, of course, but they are few in number compared to the hundreds of scandals occurring in other cities and towns.

The newspapers, obviously, are to blame for the false ideas concerning Hollywood. Yet, in a sense, are they to blame? If the public did not hunger for scandal, would the newspapers contain so much of it? Contrast the type of readers who enjoy the decent "fan" magazines with the type who allow coffee to get cold and

unwashed dishes to pile up in the sink while they pore over sensational filth in the newspapers.

The reputable "fan" magazines have capable representatives living in Hollywood who are in daily touch with the motion picture people; whereas the *average* newspaper writer has only sketchy knowledge of real conditions. When he writes, he draws upon his imagination. With heartbreaking frequency the newspapers run headlines such as:

"HOLLYWOOD ACTRESS COMMITS SUICIDE"
"MOTION PICTURE DIRECTOR SHOOTS ACTRESS"
"WILD HOLLYWOOD CAFE ORGY ENDS IN TRAGEDY"

But when the *names* of those involved are read, it is found that the suiciding actress was in reality some "floater" who worked two or three days as an extra before going back to the lunch counter or the department store from which she came; the motion picture director who shot the actress was some "hanger-on" who, ten years ago, directed a two-reeler on "Poverty Row," and the actress was someone who played as an extra in a mob scene of "THE BIRTH OF A NATION" or Bill Hart's first Western; the wild Hollywood cafe orgy in which someone was stabbed took place in a cheap restaurant on the fringes of Hollywood, and the studio people involved were prizefighters and their friends who once worked in the fight scenes of pictures.

Why do the newspapers write such headlines? Because the heading—WAITRESS COMMITS SUICIDE—does not interest the public, *but* HOLLYWOOD ACTRESS COMMITS SUICIDE—ah! how the dear public will feast its eyes!

Furthermore, nearly every petty crook, low-class brawler, inmate of a forty-dollar a month love-nest, and cheap gin party disturber of the peace, when arrested, blandly gives his or her profession as "Pictures." They hope to receive transitory prestige and much publicity by this subterfuge. They do! And the public says: "My! those picture people—ain't they disgraceful!—no, Johnny, I can't mend your shirt tonight, I've got to finish this piece about the Hollywood scandal."

Nellie Revell of "Variety," the official weekly trade paper of the entire show business, writes that she found more truly happily married couples in the picture colony than in any other place in which she had lived. Nellie has seen, and knows intimately, more places than the average writer will ever see. She *knows* the show people and she is one of the finest women in the world. Her knowledge of actors and actresses, and her ability to judge human nature, are surpassed only by the beauty of her character.

Of course, the divorces in Hollywood are so widely and so luridly publicized that mere outsiders hardly can be blamed for supposing that divorce is the favorite sport of screenland. However, if you will procure a list of bankers, business men, etc., and study their percentage of divorce, you will find that this percentage greatly exceeds the rate of "picture" divorces.

A very amusing incident will illustrate a certain attitude of mind toward Hollywood.

One afternoon the author was standing in line in a certain large cafe and candy shop on Hollywood Boulevard, waiting to pay her check—fifty-five cents, to be exact. At her side was standing a tall, thin, sour-looking man dressed in dingy black, the cut of whose suit and the shape of whose hat were strongly reminiscent of the Civil War. In the lapel of his coat was a button or pin, and the author, being curious, said:

"Pardon me, but would you mind telling me what that button stands for? It seems rather unique."

"Well, that pin stands for the so-and-so Bible Association, but I don't suppose you Hollywood people ever heard of the Bible," was his charming answer.

"HENRY'S" CAFE

"Meet me at Henry's" is heard every day and every evening in Hollywood. This cafe is the place where everyone feels at home, where everyone says "Hello" to everyone else, where the stars, the directors, the scenario-writers, the cameramen, the celebrities, the property men, the cutters, meet their friends, drop in for a cup of

coffee and one of Henry's famous sandwiches, tell their newest jokes, discuss contracts, hear the latest Hollywood rumors, exchange banter and repartee with one another, with Henry the owner and with Harry Berliner, the jovial, smiling manager.

Every evening, Charlie Chaplin is there—Henry is Charlie's best friend and frequently plays big parts in his pictures; at several tables sit famous men and women in evening clothes, at others are electricians, property boys, etc., in their shirt sleeves, actors and actresses still wearing make-up, just arrived from hard work at the studios.

Henry is like a character from the pages of a mediæval book, jolly, redolent of friendliness and unfailing kindness; always ready to joke, never undignified, scholarly but unassuming—a man whom Hollywood loves and a man who loves Hollywood.

The Montmarte is the luncheon rendezvous of the stars. At night an excellent orchestra furnishes dance music for the graceful feet of Screenland. At this cafe evening dress is the mode although there is an informal coffee shop downstairs below the main cafe. The Montmarte is a gay, charming place and is very popular with the studio folk.

The Double Eagle is one of the newer cafes of Hollywood. It is owned and managed by one of the Czar's former generals. This cafe is well patronized by motion picture people, especially the Russian colony.

There are many places outside of Hollywood where the stars dine and dance, notably Cocoanut Grove at the Ambassador Hotel, and the Wilshire, Biltmore; Beverly Hills and Mayfair Hotels, etc.

Chapter XV

THE FUTURE OF PICTURES

The makers of predictions are prophets, when their predictions come true; they are merely "bad guessers" when their predictions are not realized.

In Hollywood today predictions are more numerous and swifter of flight than the swallows of Spring. No one *knows* just what is going to happen, because no one knows just what the public wants. However, one thing is certain—the public no longer will patronize a picture simply because it talks. The novelty has worn off. As "Variety" says, "The customers are shopping."

Poor talking pictures are meeting the same fate as that of poor product in any branch of entertainment. Audiences have become impatient, super-critical. Excellent talking pictures are bringing enormous returns and, considering the short period that has elapsed since their introduction, the production of well constructed Talkers reflects great credit upon their producers.

The great majority of motion picture spokesmen predict that the silent picture will disappear. Yet Charlie Chaplin loudly denounces the Talkers. Irving Thalberg, the young marvel among producers, announces that his company, Metro-Goldwyn-Mayer, will continue to make silent pictures.

Lon Chaney, one of the greatest box-office attractions in the world, is under long term contract to Metro-Goldwyn-Mayer and announces that all his pictures will be silent. Mr. Thalberg, who is famous for his showmanship and shrewdness, and his ability to gauge the public taste, claims that Lon Chaney, in silent or in any kind of pictures, will continue to draw thousands to the theater. He also announces that Greta Garbo and Nils Asther, both possessing decided foreign accents, have been re-signed by his company under long-term contracts. He says that a producer is foolish to release great public favorites, in whom he has invested millions of dollars for advertising and exploitation, and to replace them with

comparatively unknown stage players merely because of their trained voices.

It is interesting to note, in view of Mr. Thalberg's stand, that Greta Garbo's latest picture, "WILD ORCHIDS" (silent), is making a tremendous amount of money and has played Broadway for two splendid weeks.

Perhaps the safest thing to predict is that good talking pictures are here to stay but that great silent pictures will always be in demand.

The art of silent pictures is pantomime—the most difficult art and the most subtle medium of expression possible to the actor. Some ideas, some emotions, are "too big for words." A gesture of the hand frequently is more eloquent of despair than twenty lines of dialog.

Words are vehicles of thought and feeling; they express, yet they restrict. Only a few geniuses have written universal thoughts, words which translated into any language strike the common chords of humanity. Read the translations of several foreign writers, French, Russian, German, and you will find that their words localize their import—the French flavor, the Russian melancholy, the Teutonic viewpoint, color and limit the grandeur of ideas, the sweep of emotion. Even American and English authors, writing in the same language, put words on paper only to find that they have become —English style, American style.

Pantomime, by its very subtlety, *its lack of exactness,* is the language of the untellable, the language which is as clear to the Chinese, to the desert Arab, to the South Sea Islander, as it is to the American or to the European.

Charlie Chaplin, by his matchless pantomime, has created the prototype of wistful, blundering, helpless humanity. His "funny little man" makes us laugh and cry: Charlie has found and destroyed the line of demarcation between pathos and comedy. "THE KID" today waits to be surpassed—the most poignant, significant picture ever made. Imagine it with dialog? Dialog would have made it just a talking comedy.

Of course the public is the czar of motion pictures, and rightly so. It is both stupid and unfair for writers to condemn the public for not appreciating their wares, because the public has the right to purchase the kind of entertainment it prefers. After all, it is the money of the public which builds the theaters, produces the pictures and plays, turns the presses of the publishing houses, and gives the successful artists their livelihood. The artist, the author, the actor, the director, the musician, has the right to buy the type of automobile, home, clothing, etc., which suits his fancy; the public has the same right, whether it be purchasing raiment or entertainment.

Therefore, if the public should wish nothing but talking pictures, the public must be served. But the real artist will know tears should the silent picture be relegated to oblivion.